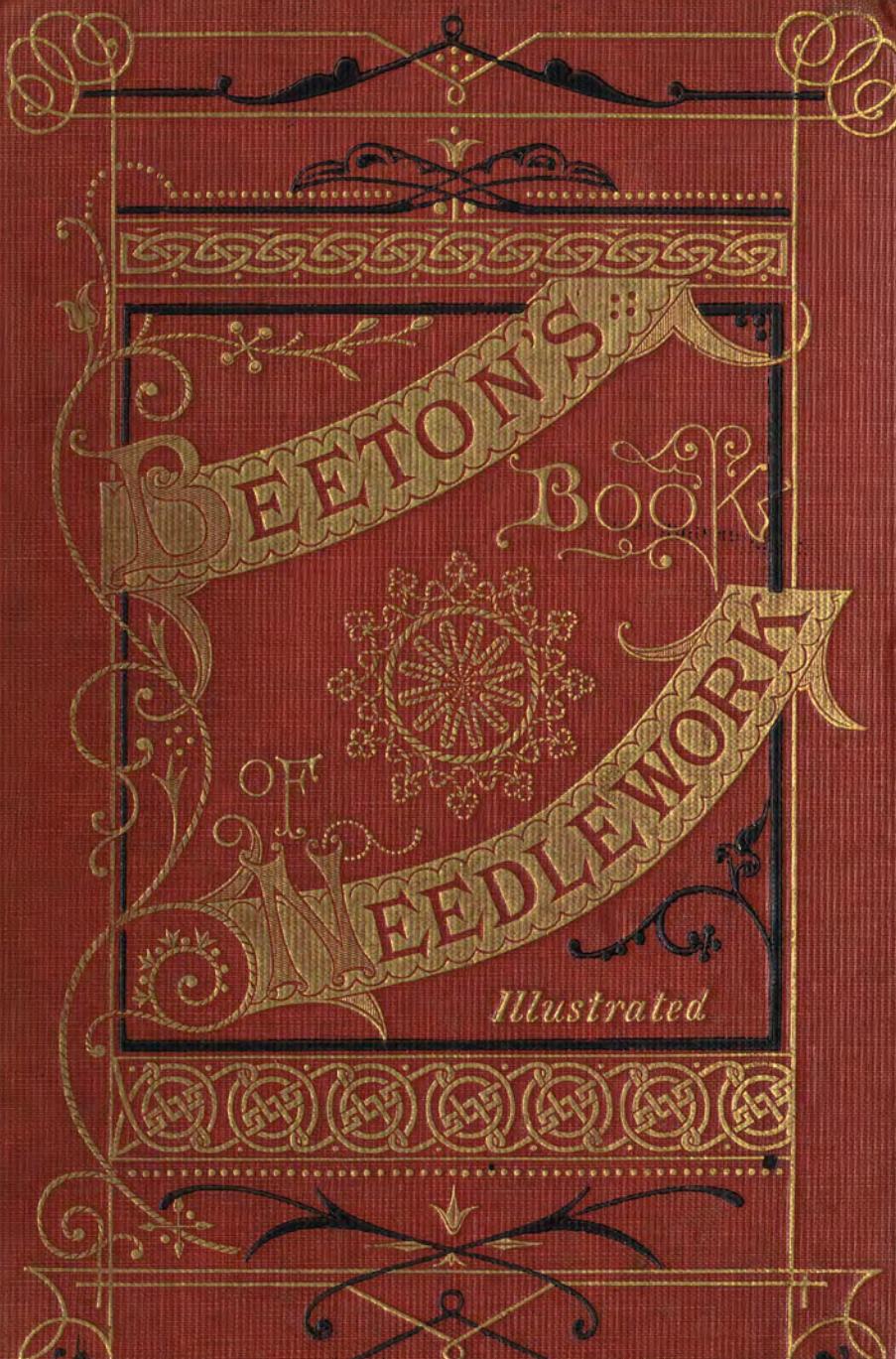


BEETON'S
BOOK
OF
NEEDLEWORK

Illustrated



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BEETON'S
BOOK OF NEEDLEWORK.

BEETON'S BOOK
OF
NEEDLEWORK.

CONSISTING OF

LADIES' LACE BOOK	MACRAMÉ LACE
CROCHET PATTERNS	CHILDREN'S FANCY BOOK
ORNAMENTAL NEEDLEWORK	CHURCH EMBROIDERY
DRAWN LINEN WORK	

Illustrated by many Engravings.

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9-2-83

THE LADY'S LACE BOOK.

MODERN POINT LACE.

Introduction—Various kinds of Lace—Cravat-End in Modern Point—Imitation of Old Point—Fan in Modern Lace—Cover for Pincushion—Cravat in Brazilian Lace—Border in Renaissance-Work—Collar and Cuff in Brazilian Lace.

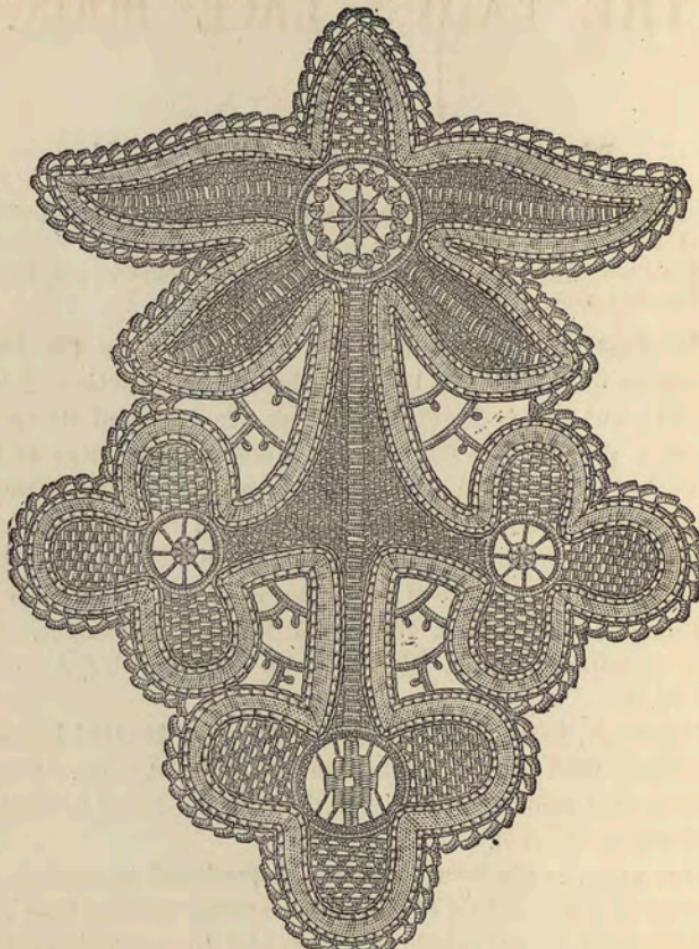
To Barbara Uttman, the wife of a miner, in the Hartz mountains of Saxony, has been attributed the invention of lace, in 1561; but this is doubtful, as there are traces of its earlier use as a pillow-made fabric. Many ancient specimens of lace are worked entirely with the needle, and are marvellous examples of skill, patience, and industry. The most ancient of all the works falling under the general description of lace is nothing otherwise than embroidery, such as is alluded to by secular authors and in the sacred records of the Old Testament. The many examples of this kind are, no doubt, familiar to our readers.

Cut-work, drawn-work, darned netting and knotted lace were extensively used in the Elizabethan age and later on. Family portraits and monuments in churches furnish many interesting illustrations of these.

Cut-work, as the term implies, was produced by cutting out portions of a foundation of linen in patterns and working over the edge with a buttonhole stitch, or else by overlaying reticulated threads stretched on a frame, and so forming a pattern.

For drawn-work threads were drawn out of linen and worked over with the needle, or the edges of the material unravelled, and the threads woven together.

Knotting was another plan, and the darned netting was similar to modern work of the kind. Ancient examples of



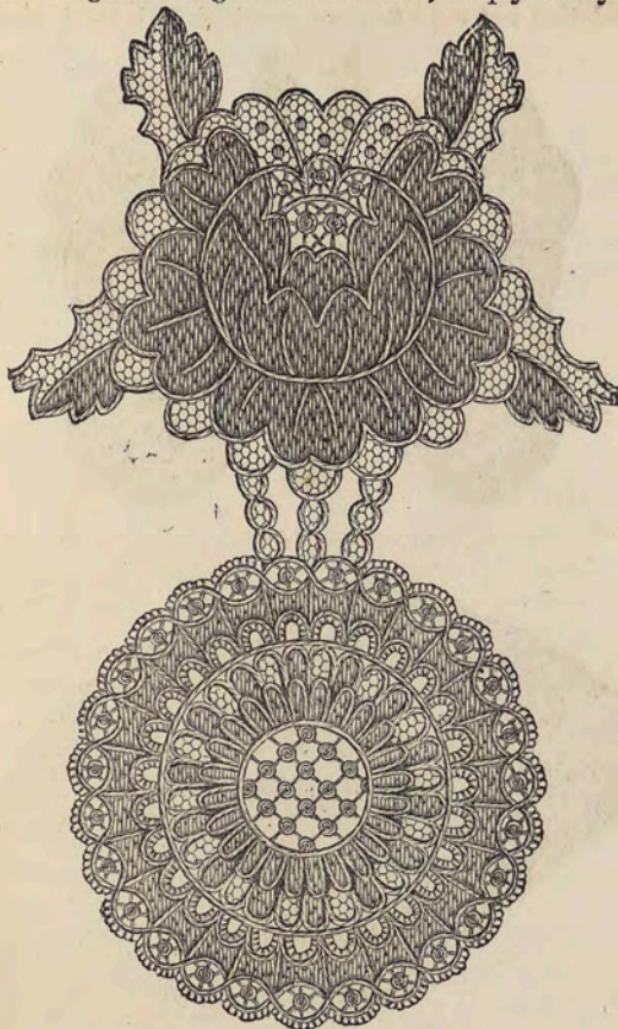
85.—CRAVAT-END.

darned netting exhibit figures of animals, birds, flowers, &c., frequently in squares with a border.

Most of the laces falling within the preceding enumeration are

Inversion in Old Point.

worked in designs of a geometrical form, deeply vandyked with



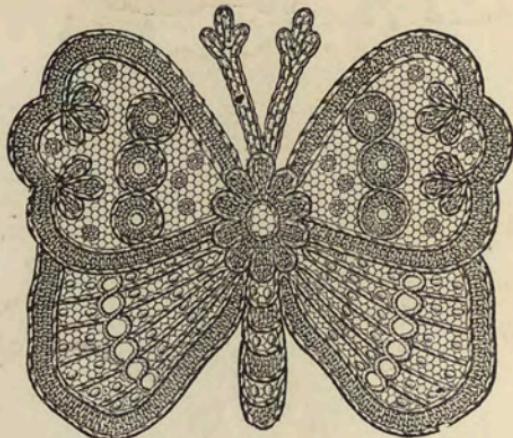
86.—INSERTION IN OLD POINT.

stars, crosses, wheels, triangles, flowers, and angular devices within them.

It must not be forgotten that there is a good deal of embroi-

The Lady's Lace Book.

dery used in the construction of these laces—that is, portions of the foundation not cut away are overlaid with thick needlework.



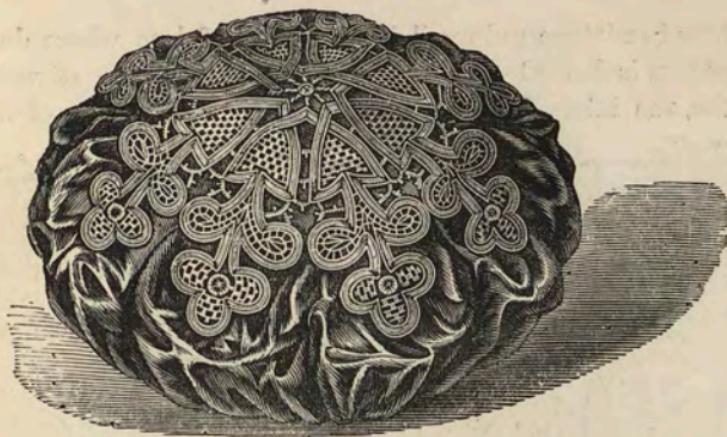
87.—LACE BUTTERFLY.



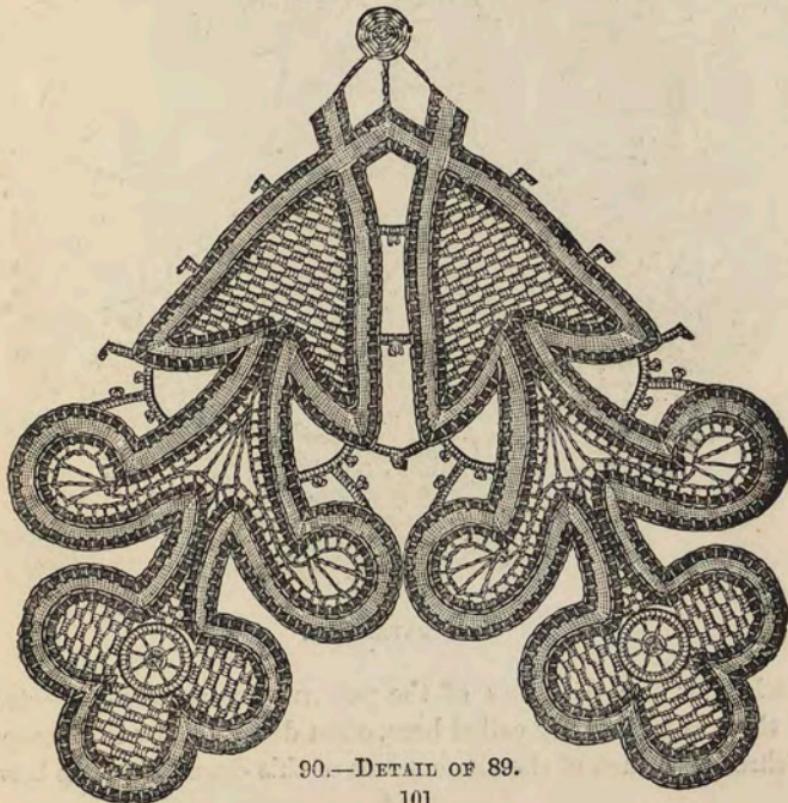
88.—LADY'S FAN.

Modern Maltese and Greek lace much resemble these old seventeenth-century fabrics.

Pincushion Cover.



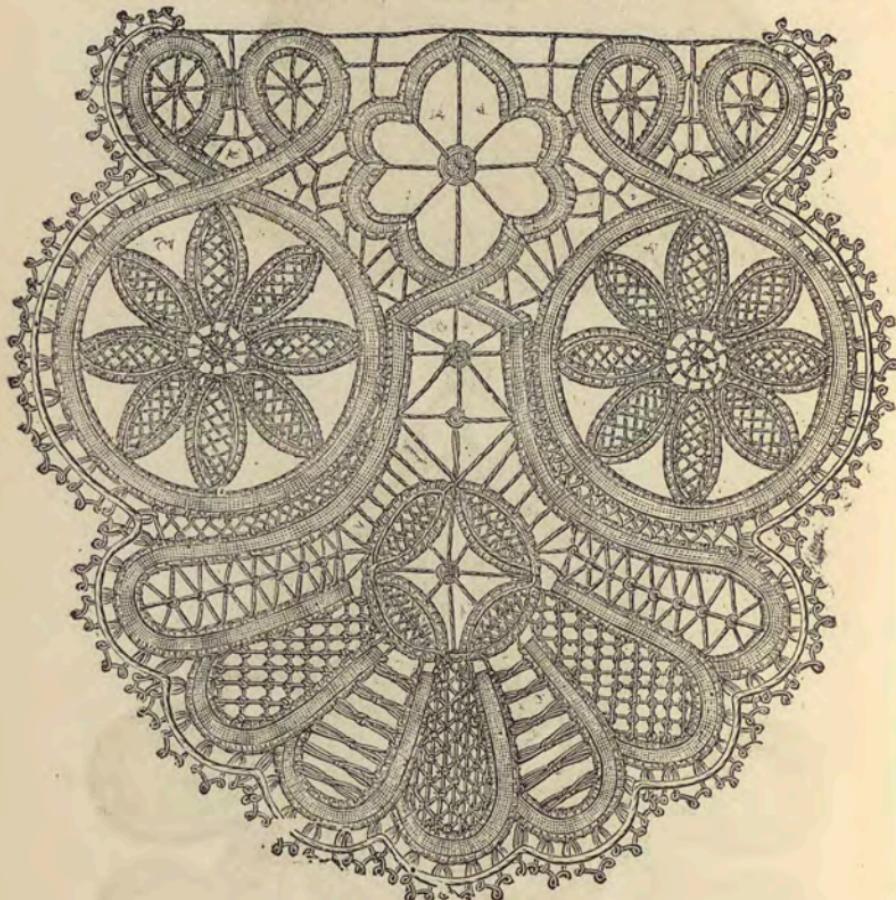
89.—PINCUSHION.



90.—DETAIL OF 89.

The Lady's Lace Book.

Braid or "tape guipure" is that kind of lace whose design or pattern is formed of a continuous braid or tape of various widths, the interval being filled with a groundwork of fancy

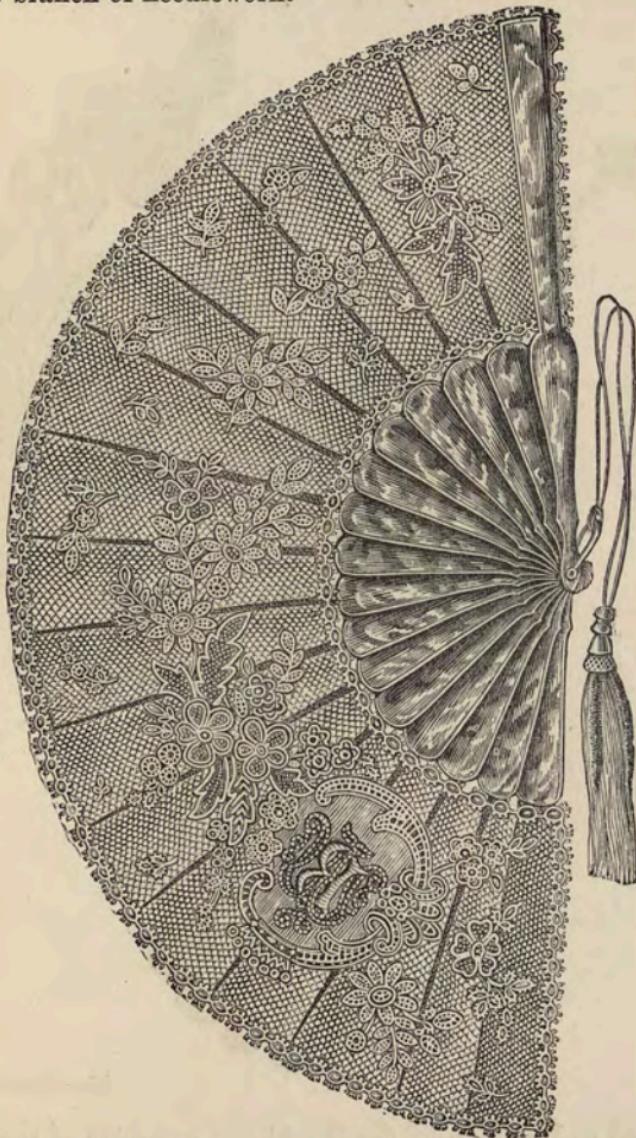


91.—CRAVAT-END.

stitches, or else the lines of the patterns are merely connected by threads technically called bars, often decorated by little loops of thread. Much of the ancient lace of this description has been

English Laces.

reproduced with great success by ladies who have given attention to this branch of needlework.



92.—POINT LACE FAN.

The best-known English laces are those of Honiton, Bucking-

The Lady's Lace Book.

hamshire, Northamptonshire, and Oxfordshire. Honiton lace has obtained a deservedly high reputation, having been much

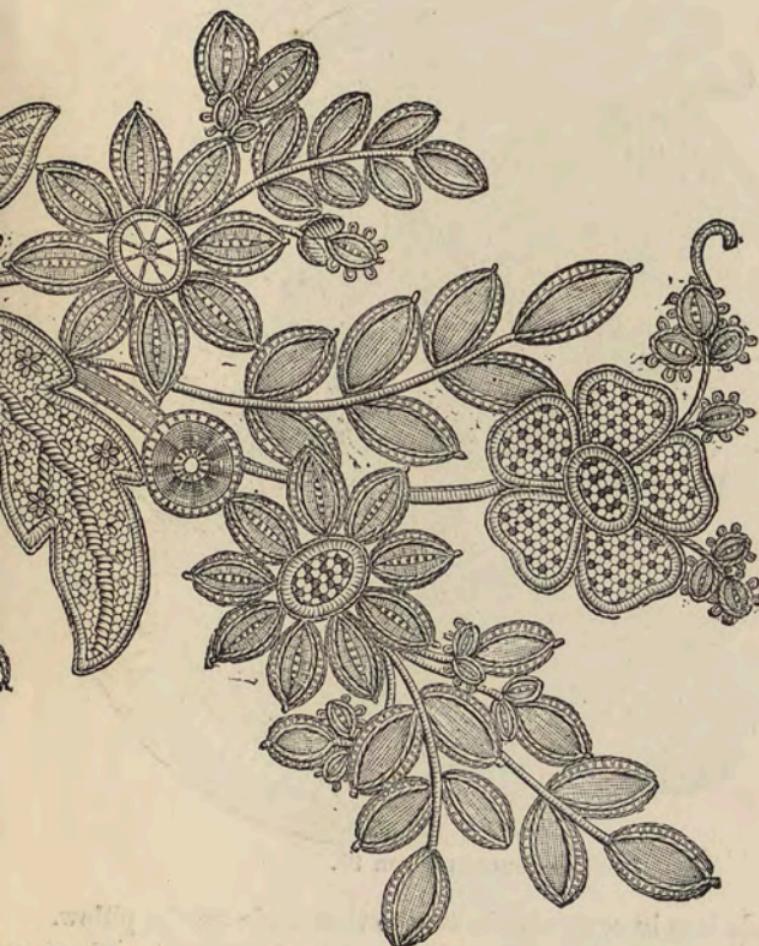


93.—DESIGN ENLARGED

patronised by Her Majesty the Queen and members of the Royal Family; and through the influence exercised by the many inter-

Honiton Lace.

national exhibitions of late years the fabric has been much improved in design and workmanship, and can now fairly com-

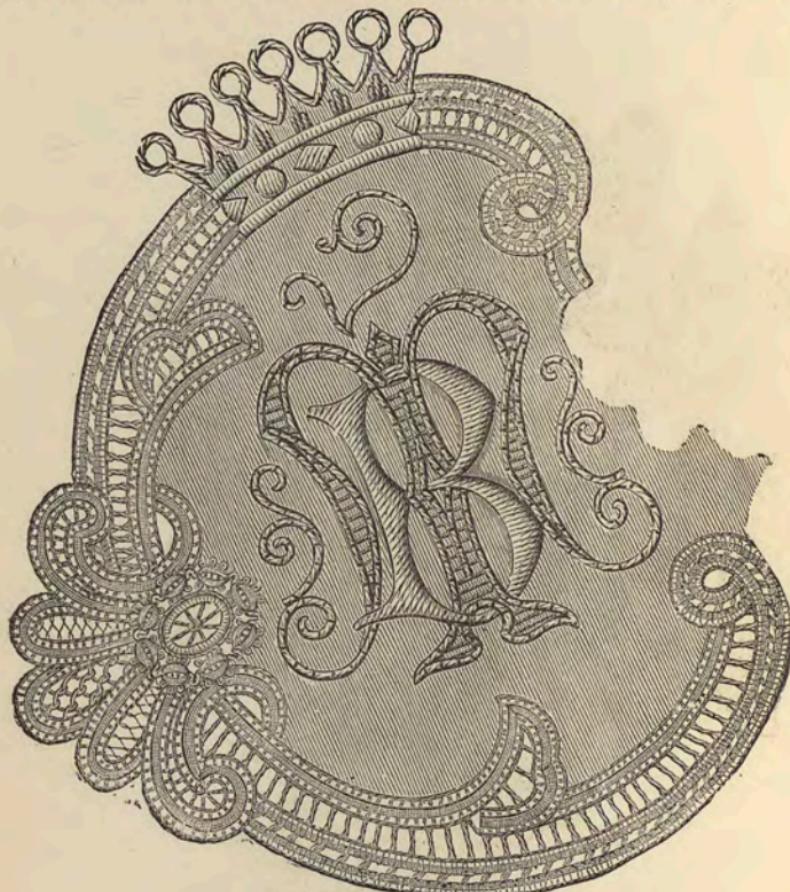


OM No. 92.

pete with some of the best continental examples. For convenience' sake Honiton lace may be divided into two kinds—viz.,

The Lady's Lace Book.

point and appliquéd—and this division will apply to most other descriptions of lace fabrics. It may not be strictly accurate, because most writers on lace have applied the term point to a

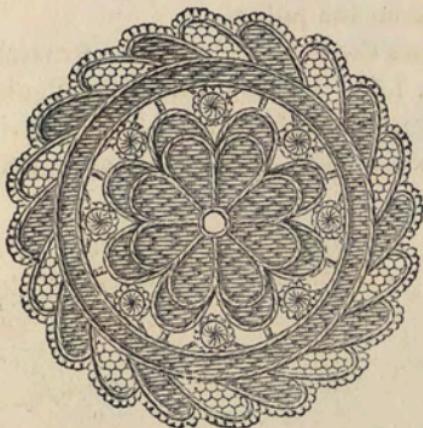


94—MONOGRAM FOR 92.

needle-made lace in contradistinction to that made on the pillow. For the present purpose, then, point may be described as a lace whose flowers or pattern are connected together by threads, already alluded to as bars, while appliquéd is that whose flowers

Lady's Cravat.

are applied or sewn on to a net ground. In both cases the



95.—ROSETTE IN MODERN LACE.



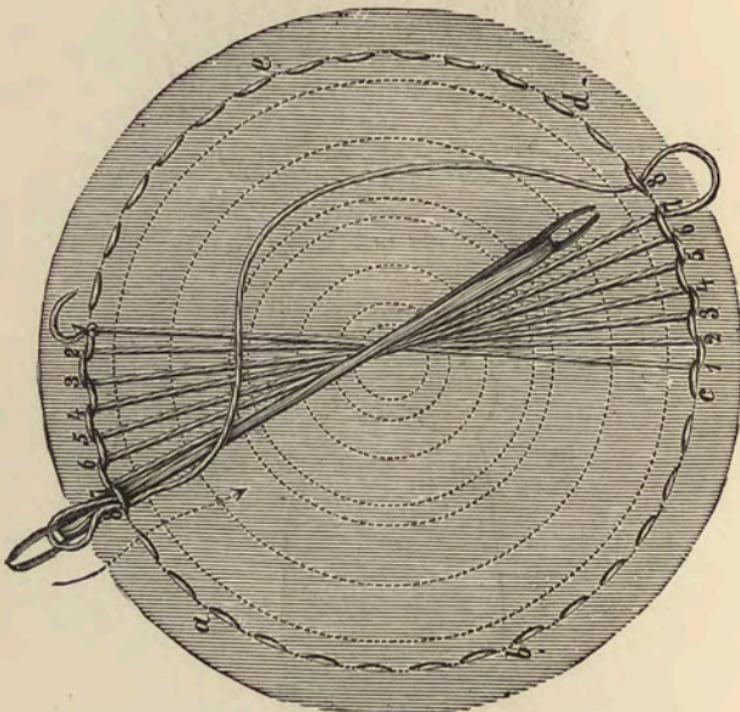
96.—LADY'S CRAVAT.

flowers or sprigs are made separately on the lace pillow; and

previously to the invention of a machine-made net both net and sprigs were made on the pillow.

Of foreign laces the principal ones are Brussels, Valenciennes, Mechlin, Binche, Lille, Alençon, Chantilly, Venice.

One of the most beautiful kinds of these—viz., Venice point (known also as Rose point or raised point and Spanish point)—



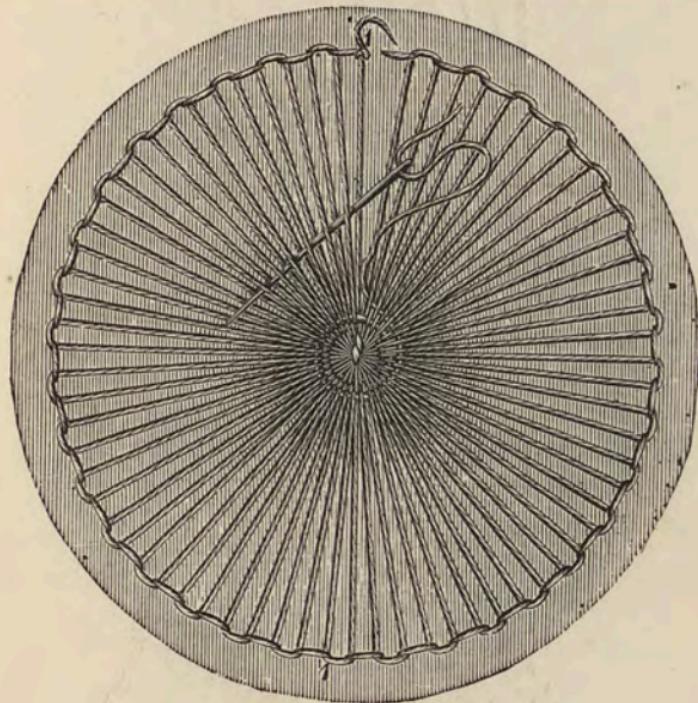
97.—DETAIL OF 96.

has been rendered familiar to us by its reproduction, similar to that of the tape guipure mentioned previously. Venice point is formed of flowing lines, scrolls and flowers of very quaint forms in an infinite variety. The flowers are raised by an under padding of thread, and surrounded by delicate fringes; the connecting bars are pearly, and the fillings are of a most elaborate

Brussels Lace.

kind: exquisite specimens of skilled and patient labour in needle-work.

Brussels lace for beauty, fineness, and costliness takes a leading place among the continental laces. The thread used is of exquisite fineness, and the sprigs and scrolls forming the pattern are bordered with a kind of cord. This lace not un-

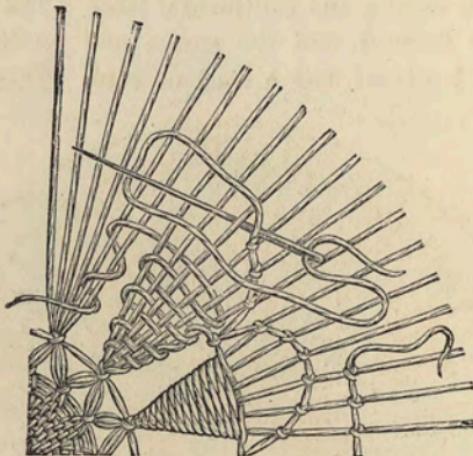


98.—DETAIL OF 96.

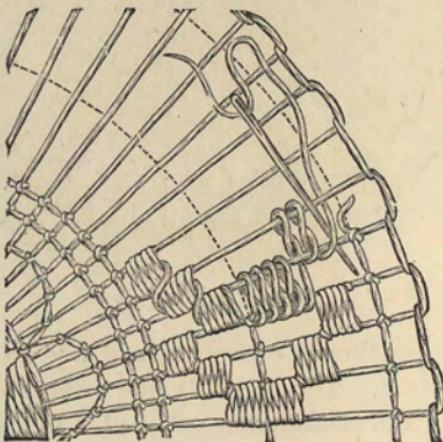
frequently tarnishes in consequence of a process of whitening in its manufacture. The celebrity and beauty of Brussels lace is the result of the combination of skilled workpeople in its production using both pillow and needle.

Valenciennes is a firm but beautiful lace, made entirely on the pillow. The grounding net is often angular, but the flowers are not usually corded.

Mechlin is a light and delicate lace, with its flowers and leaves surrounded with a flat thread; the net is frequently powdered with small dots or flowers.



99.—DETAIL OF 96.

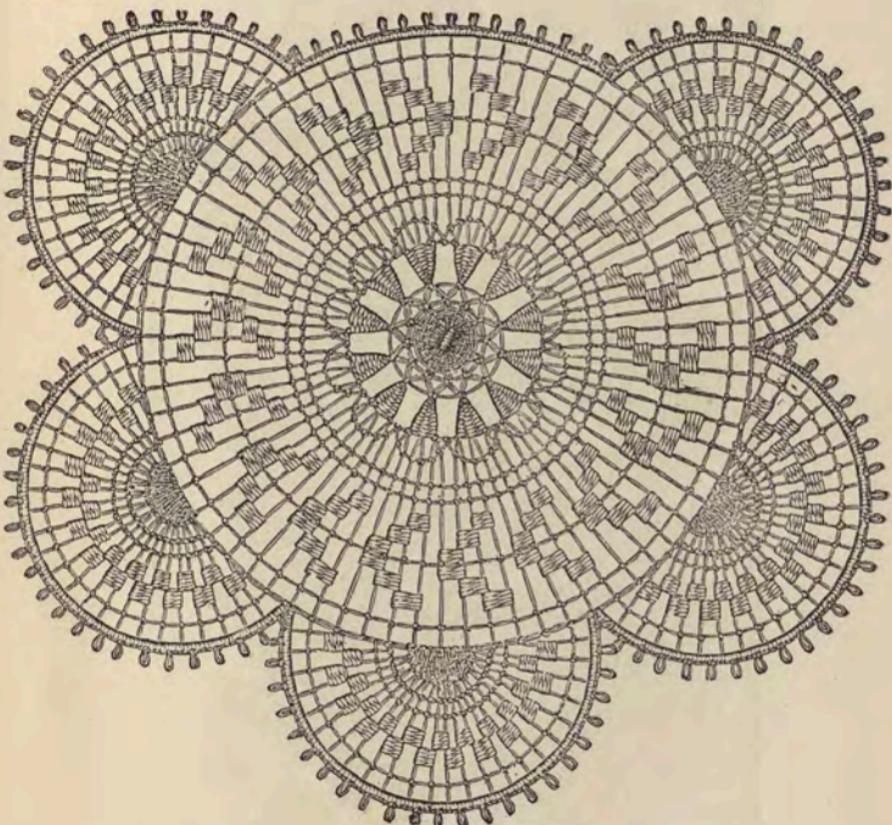


100.—DETAIL OF 96.

The town of Binche produces a beautiful lace, whose flowers are both compact and fine.

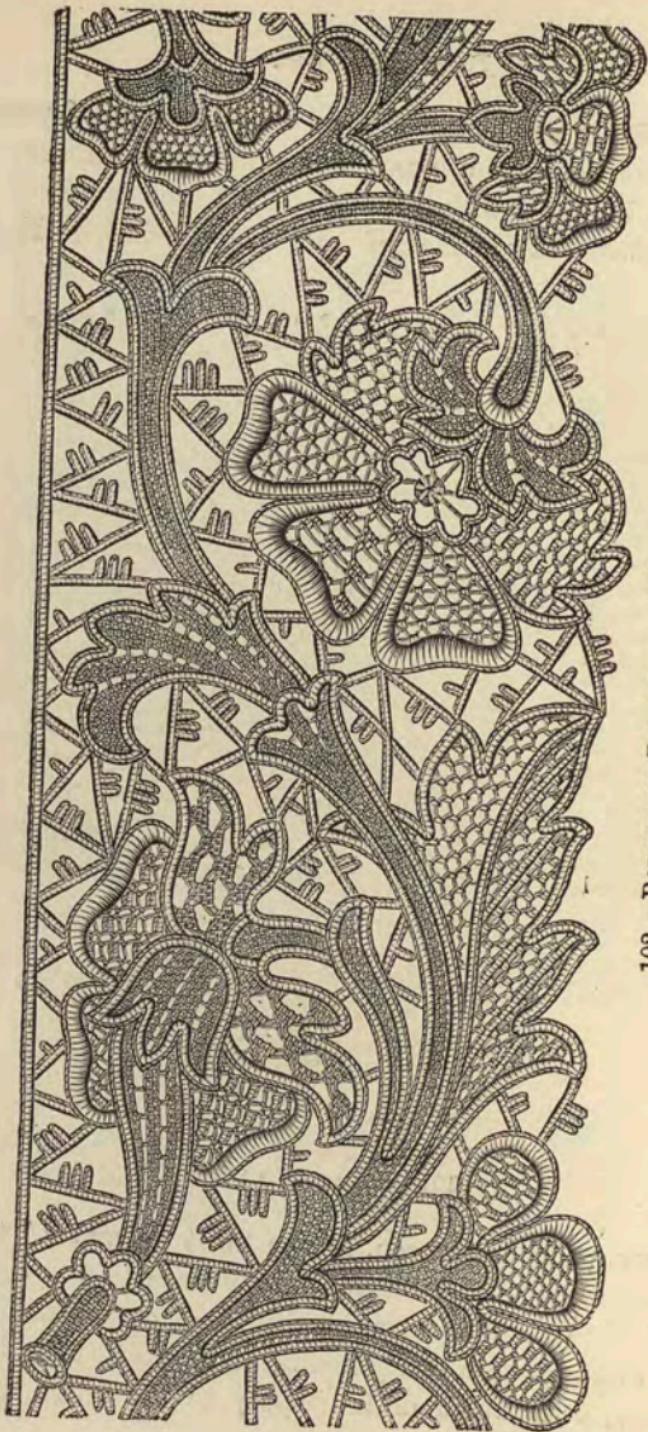
Point d'Alençon.

Lille produces a light thread lace, with a ground of peculiar delicacy. The patterns are not very graceful, but rather stiff and angular, bordered with a thread. This lace has been successfully imitated by some of our lace-producing English counties.



101.—DETAIL OF 96.

Alençon, point d'Alençon, is the most elegant of the lace fabrics, and owes its introduction into France to the celebrated Colbert, in 1660. This is a hand-made lace, worked entirely with the needle from a costly handspun thread. This, like that of Brussels, owes much of its beauty to the union of skilled



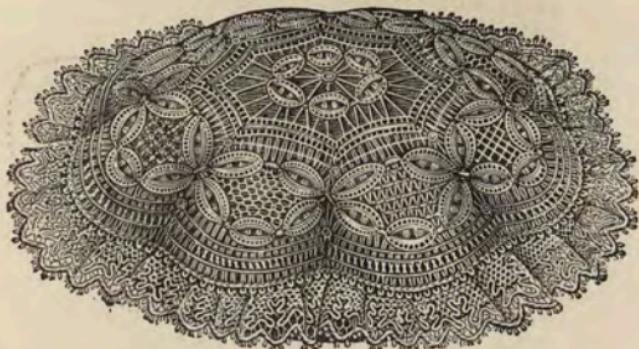
102.—BORDER IN RENAISSANCE WORK.

Chantilly Lace.

workers. Its designs are light and graceful and strongly bordered, which gives them an effective appearance.



103.—DETAIL OF 102.

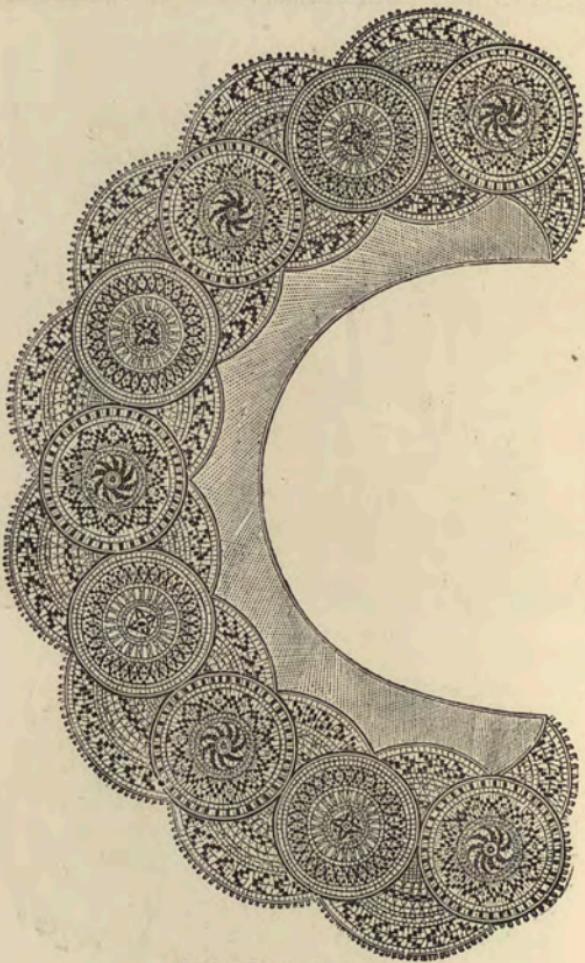


104.—COVER FOR TOILET-CUSHION.

Chantilly is best known for its blonde laces, black and white, made with a silky thread. The flowers of the pattern

are usually worked with one of their sides thicker than the other.

No. 85. Cravat-End. Modern point lace. Materials: Nar-



105.—LACE COLLAR.

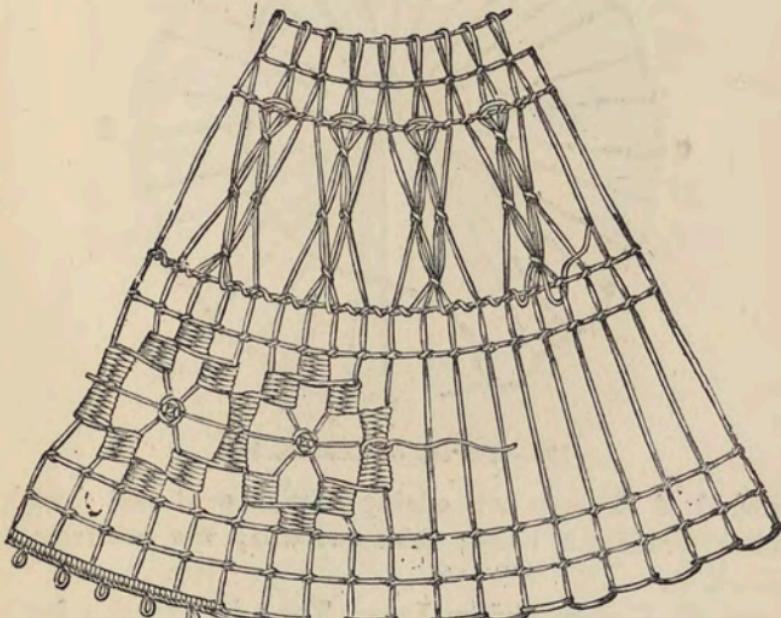
row white silk braid, white purse silk, and gold cord. Trace the design on tracing-paper, and work the wheels and lace stitches according to the illustration; then put in the Venetian bars in

Brazilian Lace Cuff.

buttonhole stitch, adding the purls. For the point de reprise the thread is taken across the work and filled up in the manner



106.—LACE CUFF, DETAIL OF 105.



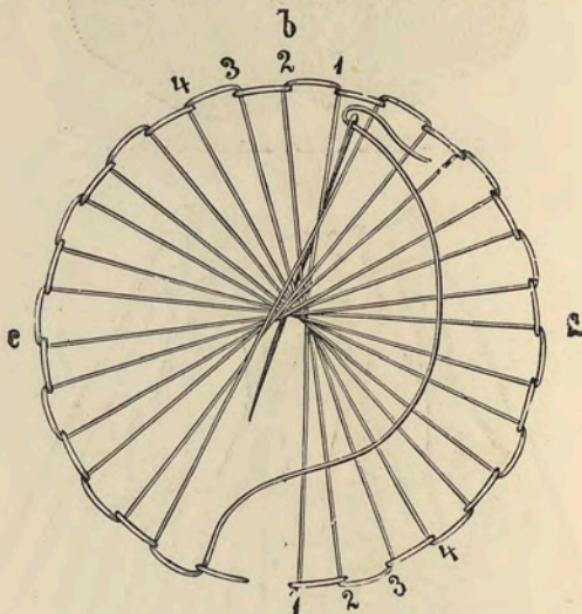
107.—DETAIL OF COLLAR, 105.

shown. The outer edge of the braid is finished with a pearl edging, and the gold thread sewn on with buttonhole stitches on white silk. Instead of the materials used in our model the

design may be worked with white point lace braid, embroidery cotton, and guipure cord.

No. 86. Imitation of Old Point. This design is worked on Brussels net with fine lace cotton and guipure cord. When the work is completed the net is cut away, leaving the pattern standing in relief. The design is suitable for cravat-ends.

No. 87. Butterfly in Modern Lace. Work the design on



108.—DETAIL OF COLLAR, 105.

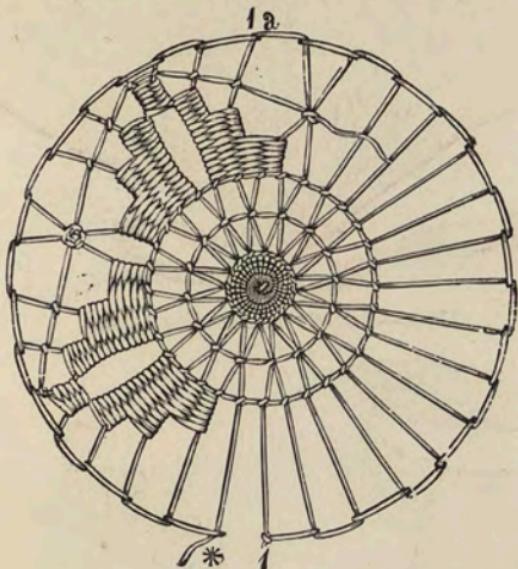
a ground of Brussels net, edging it with cord and close lace stitches forming a braid; then cut away the net from the outlines.

No. 88. Fan in Modern Lace. The sticks of this fan are ivory, with a point lace mounting worked on fine net. The stitches used are *point de toile*, *point de Bruxelles*, Sorrento wheels, and buttonhole stitch. A narrow purled braid edges the flowers.

Nos. 89 and 90. Pincushion. Circular cushion measuring about 6 inches in diameter and 3 in height. It is covered with

Cravat in Modern Lace.

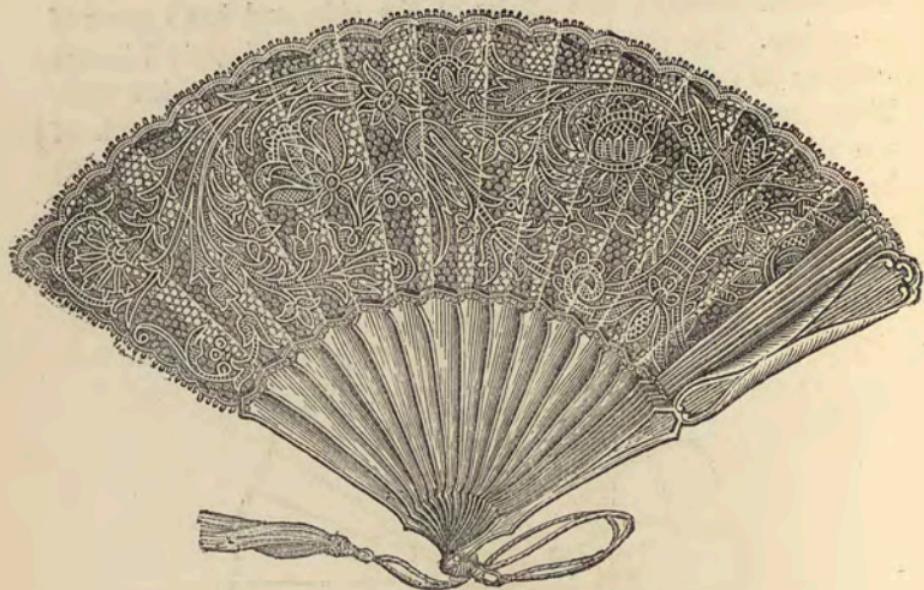
blue satin arranged in puffings at the side, and has a cover of point lace. The puffing is cut out of a strip of satin 5 inches wide by 43 long. It is drawn up at each side over fine cord. Then trace from Illustration 90, which represents a fourth of the whole, the pattern on tracing-paper, and arrange on the latter a white silk point lace braid like that shown in the illustration. The separate parts of the pattern are joined together in the usual way with Venetian bars and purls. Then the



100.—DETAIL OF COLLAR, 105.

various lace stitches and wheels are worked with white purse silk, and the braid is edged on each side with fine gold cord sewn on with fine white silk.

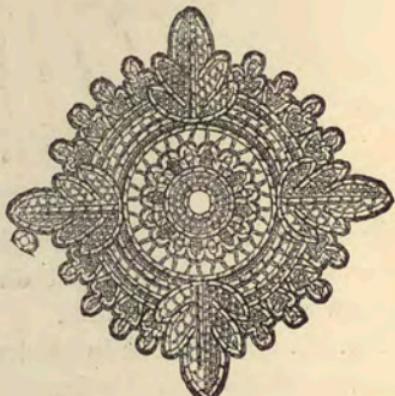
No. 91. Cravat-End in Modern Lace. Trace the design on paper, and then tack the braid in place. Two kinds of braid are required and fine lace cord. The design is filled up with Sorrento and English wheels, *point de filet*, *point Turque*, and twisted *brides*. The whole is edged with a cord joined to the design by means of long loops.



110.—FAN OF IVORY AND LACE.



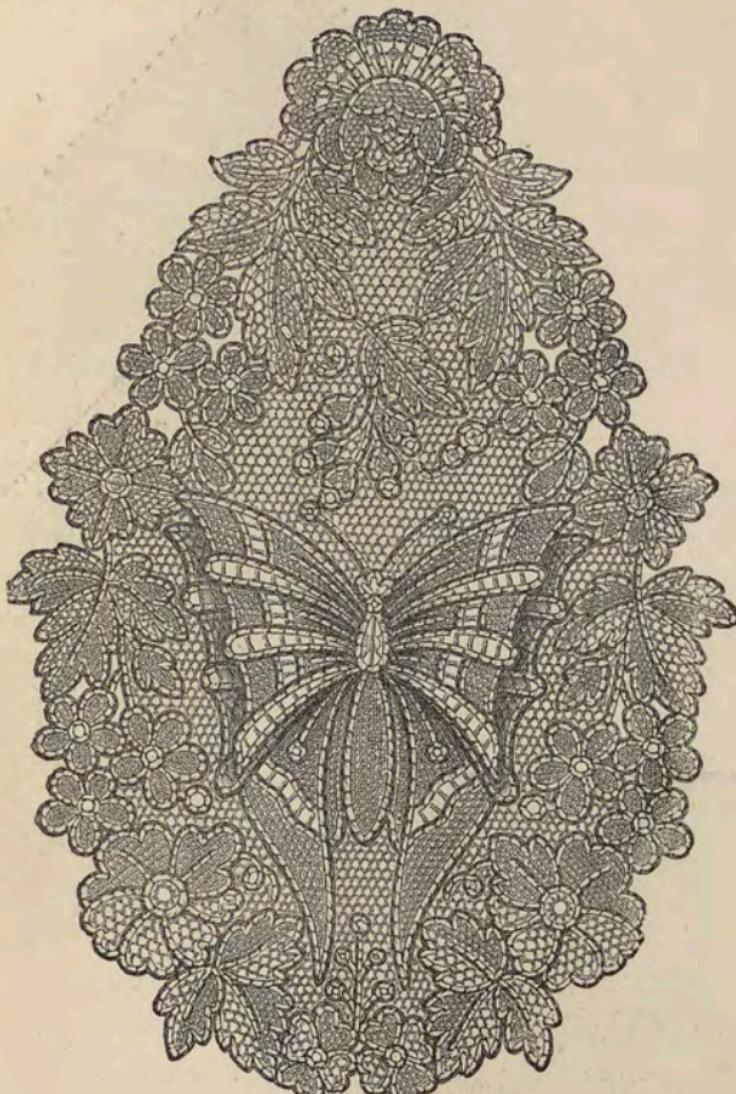
111.—CRAVAT OF INDIAN MUSLIN.



112.—DETAIL OF 111.

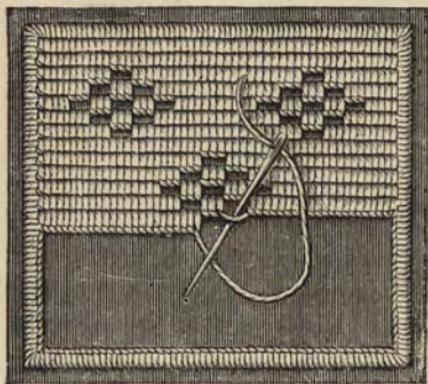
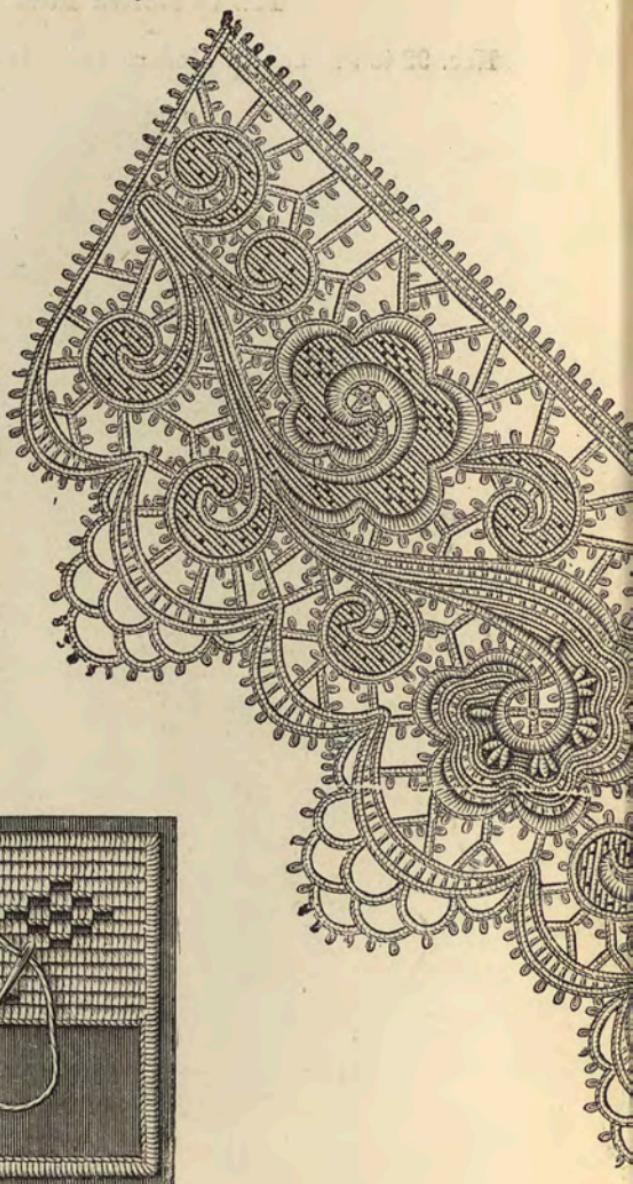
Fan in Modern Point.

Nos. 92 to 94. Fan in Modern Point Lace. White mother-



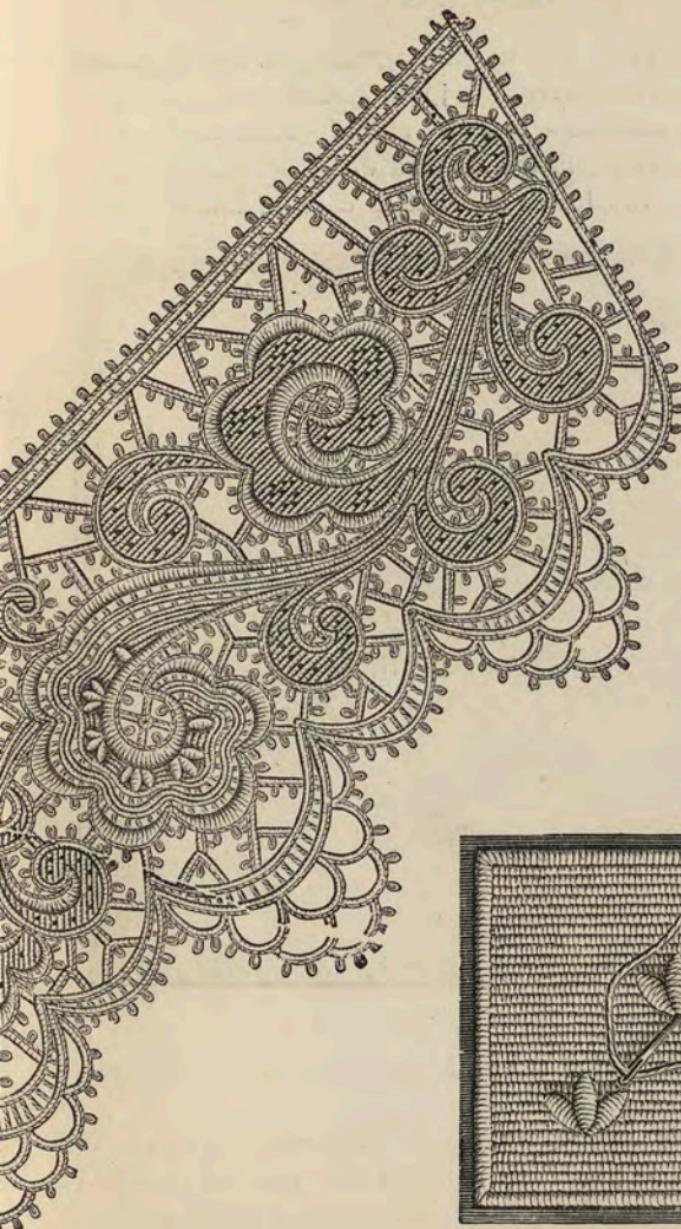
113.—DETAIL OF 111.

of-pearl fan covered with point lace, worked from the pattern given in No. 93. Trace the design on tracing-paper, over



114.—DETAIL OF 115.

Cravat-End.



AT-END.



116.—DETAIL OF 115.

which place fine net. For the monogram (No. 94) a ground of pale blue China silk is required; it is worked with gold thread and gold cord in satin and overcast stitch. Then arrange the braid according to the illustration, and work the veinings of the leaves. Between the leaves the net is darned, and the outer



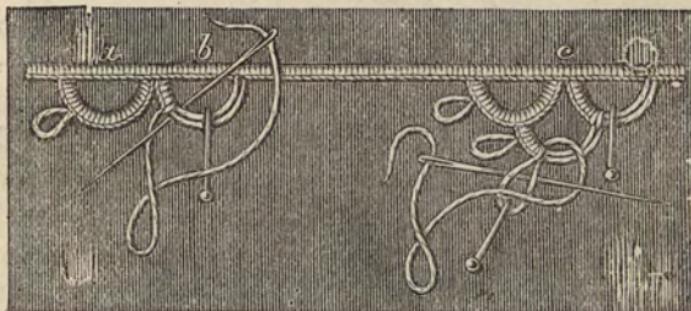
117.—DETAIL OF 115.

edge finished with a point lace braid. Blue silk cord and tassels complete the fan.

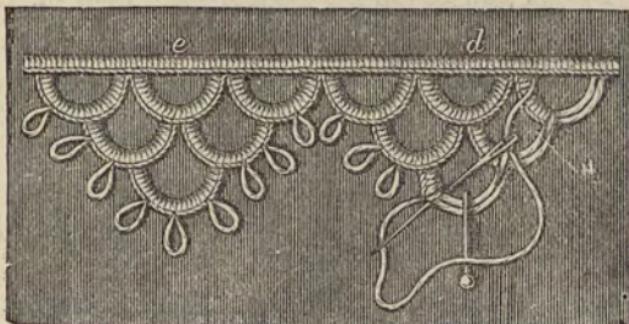
No. 95. Rosette in Modern Lace. This design is traced on paper, over which place fine net, and then proceed to fill in with lace cord and lace stitches. When the work is finished the net is cut away as shown in the illustration.

Brazilian Sun Lace.

Nos. 96 to 101. Cravat-End. Brazilian sun pattern. This lacework was much admired at the recent Paris Exhibition, and



118.—DETAIL OF 115.



119.—DETAIL OF 115.



120.—DETAIL OF 115.

is not difficult to learn. Trace on green oiled cloth the circular represented in No. 97, then divide the circle into six parts, as

shown on the illustration by the letters *a*, *b*, *c*, *d*, *e*, and 1. These six parts are subdivided into six parts each, so that between *a* and *d*, &c., there are 6 stitches. (See illustration.) These 36 stitches are only meant to support the lacework, and are afterwards drawn out: they are fastened on the wrong side of the cloth, then trace or press in the other lines necessary for the lacework, and fill a very fine netting-needle with lace thread; fasten the thread to the Fig. 1 as shown in the illustration, stretch it across the circle to the Fig. 1 on the other side, and bring it back to Fig. 2. When all the threads have been taken across the circle except one, thread that into a sewing-needle, and consulting No. 98, work the centre in point de reprise till it is of the same size as the illustration, then turn to No 99, and work across every 6 threads with one knotted stitch. In the next row the 6 threads are divided, so that the knots occur in reversed position. The same illustration also shows how each part of the pattern is to be worked. Each row is separately fastened, so that the one working thread which was left out at Fig. 1 is filled up by degrees as each row is finished. No. 100 shows the method of working the outer edge of the pattern. The traced lines on the green cloth fix the position of the rows of work. The smaller sun patterns shown on No. 101 can, by consulting that illustration, be worked in a similar way. The outer edge is then worked with a close row of buttonhole stitches and purls, and the lace removed from the oiled cloth and sewn on to a coloured scarf (No. 96).

Nos. 102 and 103. Border in Renaissance-Work. Trace the design on tracing-paper, go over the outlines with fine lines of thread, and fill up with the various lace stitches and wheels shown in the illustration. The Venetian bars are worked with button-hole stitch in the usual way, putting in the purls where required. The outlines and the outer border are then worked over the five lines of thread in close buttonhole stitch. The thickest outlines are worked over two or more outlines together, as shown in

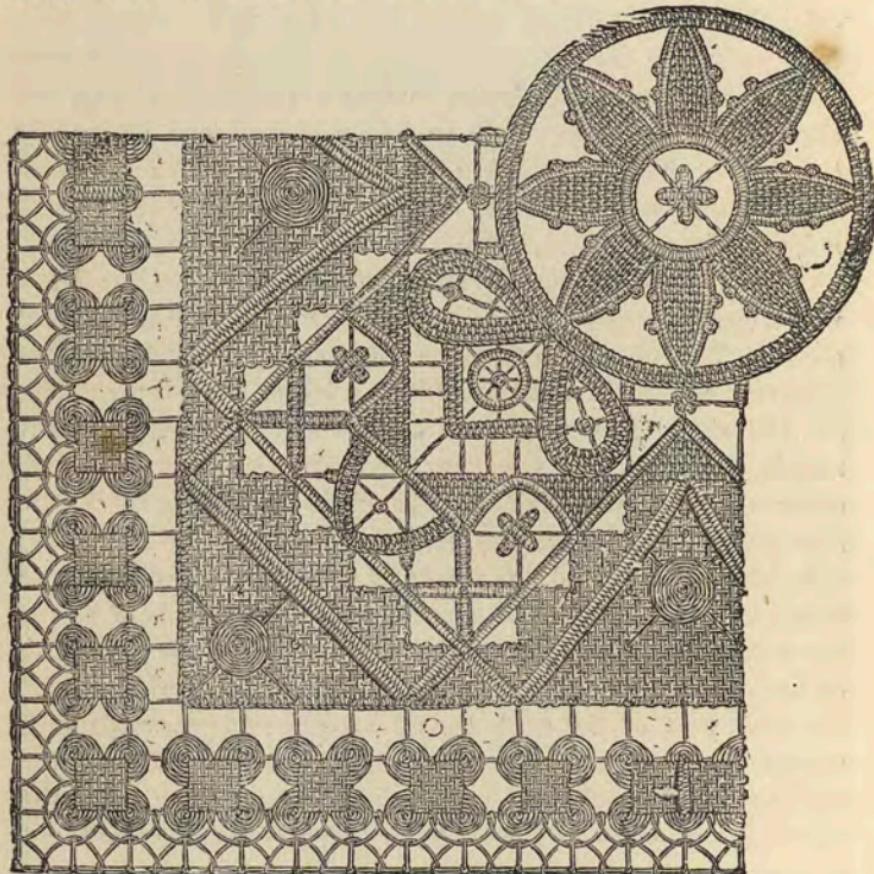
Cover for Toilet Cushion.

Illustration 103. When the work is completed it is carefully removed from the tracing-paper.

No. 104. Cover for Toilet-Cushion in Point Lace. Circular cushion scalloped round the edge and covered with pink satin, the sewing on of which is hidden by a pink cord. For the lace cover the design is traced on tracing-paper, and the outlines gone over with medallion-shaped and plain point lace braid. The lace stitches are then put on with fine thread, and the cushion is edged with narrow lace, the sewing on of which is hidden by a pearl edging.

Nos. 105 to 109. Collar and Cuff (Brazilian Lace). Draw with a compass upon the tracing-paper the outline of the rosettes given in No. 105. To make the work easier we give in other illustrations certain sections of it in a larger size—for instance, No. 108 shows how to put on the foundation threads for the rosette with the four vandykes, and No. 109 shows the lace stitches for the same rosette. The circle is first divided into four parts (see the letters), and the circumference is marked with 16 tacking-threads, as nearly as possible of equal length, as shown by No. 108. These stitches only serve as a help to the lace stitches, and are afterwards removed. Then the remaining outlines are traced with the compass, and the lacework is begun. For this part of the work thread an embroidery needle with thread about a yard long (see No. 108), and begin near the tacking-thread marked 1; go straight on, marking with the thread the diameter of the circle, so that your needle comes out at the opposite Fig. 1. Then pass the needle through the tacking-thread marked 2, and carry the thread across the circle to the opposite Fig. 2. The direction of each thread is marked on the circle with figures. When every thread except one has been traced in this way across the circle, then work round the centre of the circle, or *sol*, as the Brazilians call it, with a few stitches (see No. 108), and begin to fill up the vandykes in point de reprise, working over the foundation threads, as shown in

No. 109, till the close centre circle is large enough. Round this point de reprise every two threads are caught together by a knot, and this round is followed by a similar one, in which the

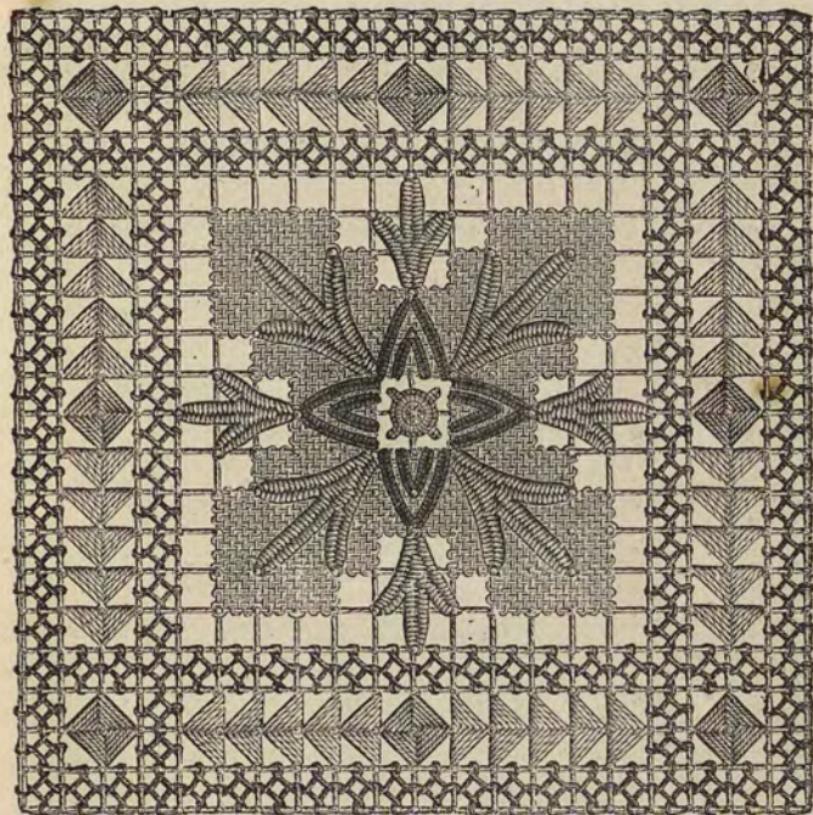


121.—SQUARE IN NETTING AND FLORENTINE EMBROIDERY.

knots occur in reversed position. In the third knotted round a knot is worked over every thread; and now it must be observed that every round of the pattern is complete in itself, and that the threads which are still wanting between the centre and the outside tacking-threads near Fig. 1 are put in as the work

Square in Guipure.

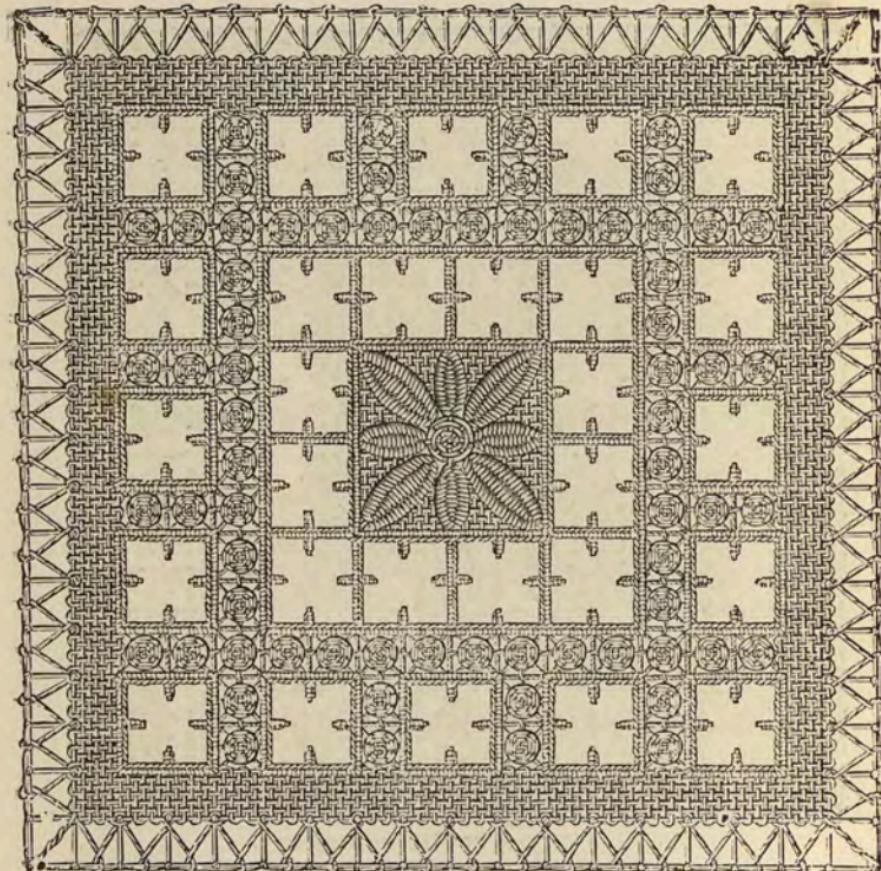
proceeds, by carrying the foundation thread (see No. 109) through the tacking-thread marked with *, by Fig. 1. The same illustration shows (still in enlarged size) the working of the point de reprise and punto tirato knots. When the centre circle of a



122.—SQUARE IN NETTED GUIPURE.

rosette is finished prepare the outer part in the same way, according to No. 107. The other rosettes and the connecting pattern are done in a similar way, and the outer edge of all the rosettes is worked in close buttonhole stitch, purls being introduced, as shown in the illustration. The collar and cuffs, which

are embroidered in the same manner, are then sewn on to a ground of fine lawn like an appliqué design, the ground being cut away from under the work close to the buttonhole stitches. (See Nos. 105 and 106.)

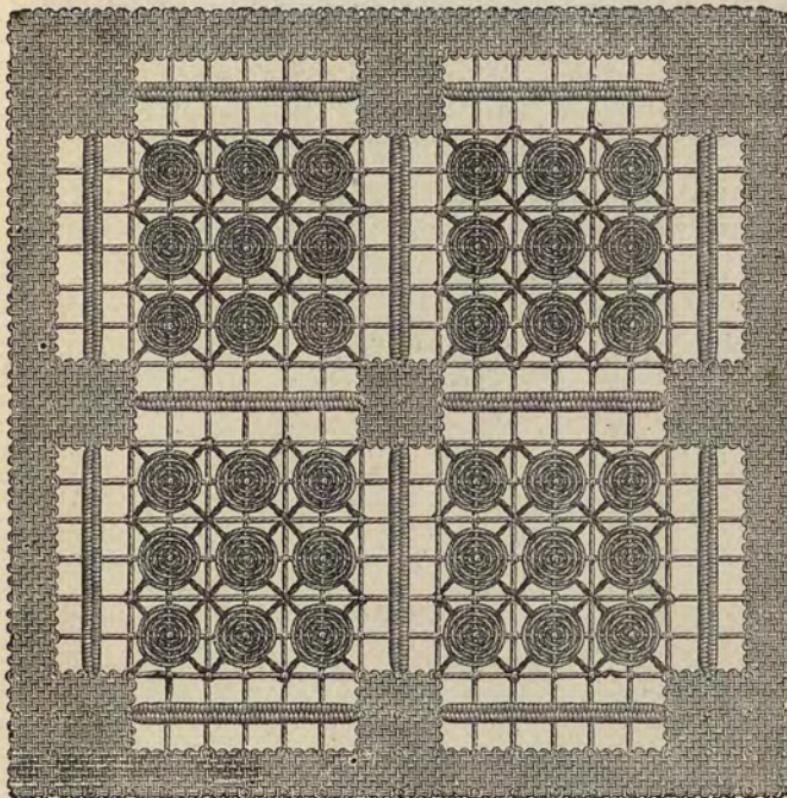


123.—SQUARE IN GUIPURE FOR COVERS.

No. 110. Fan of Ivory and Imitation of Real Lace. Our illustration represents an ivory fan with folding part of pale blue satin. The satin is covered with lace. Take, as the foundation for the lacework, a piece of stiff paper, over which

Square for Antimacassars.

place mull muslin. Then trace the design on blue card, cut out the separate patterns, and fasten them on to the muslin and paper. The connecting bars are next worked, and the close part of the patterns is filled up in point de toile, the parts which

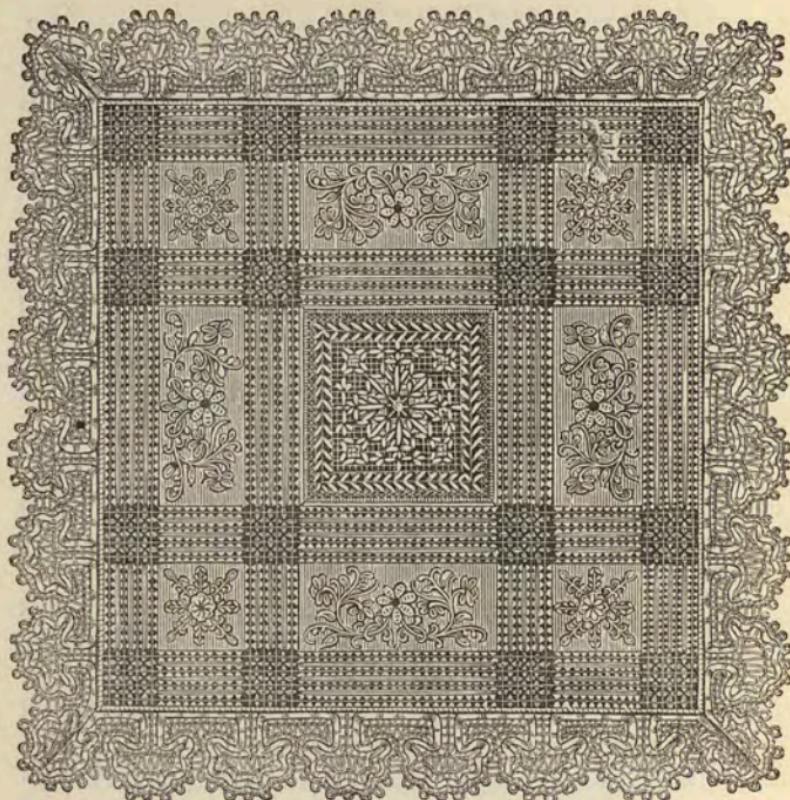


124.—SQUARE FOR ANTIMACASSAR (Netted Guipure).

imitate coarse net with double thread. The muslin is then cut away and the lace stitches and purls put in. When the embroidery is finished cut away all the ground which can be removed, and draw out any threads of muslin which remain.

Nos. 111 to 113. Imitation Point Lace. On the ends of this

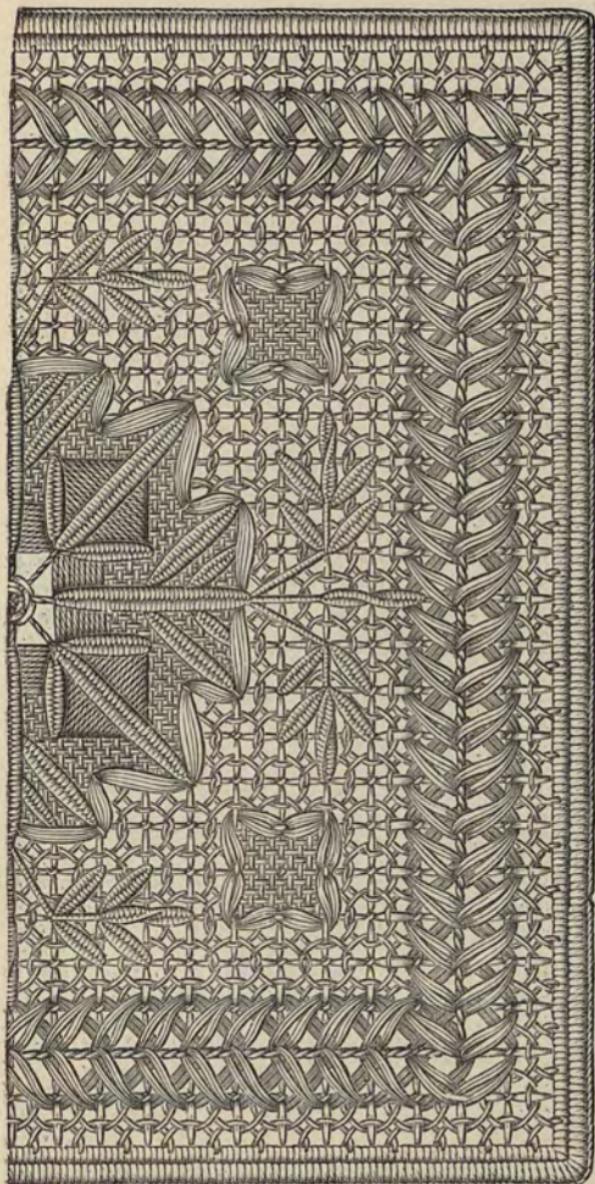
cravat of India muslin is an appliquéd of Brussels net, embroidered in imitation of old point lace. Trace the design given in the original size in Nos. 112 and 113 on to tracing-paper, over which place Brussels net, and go over the outlines with fine



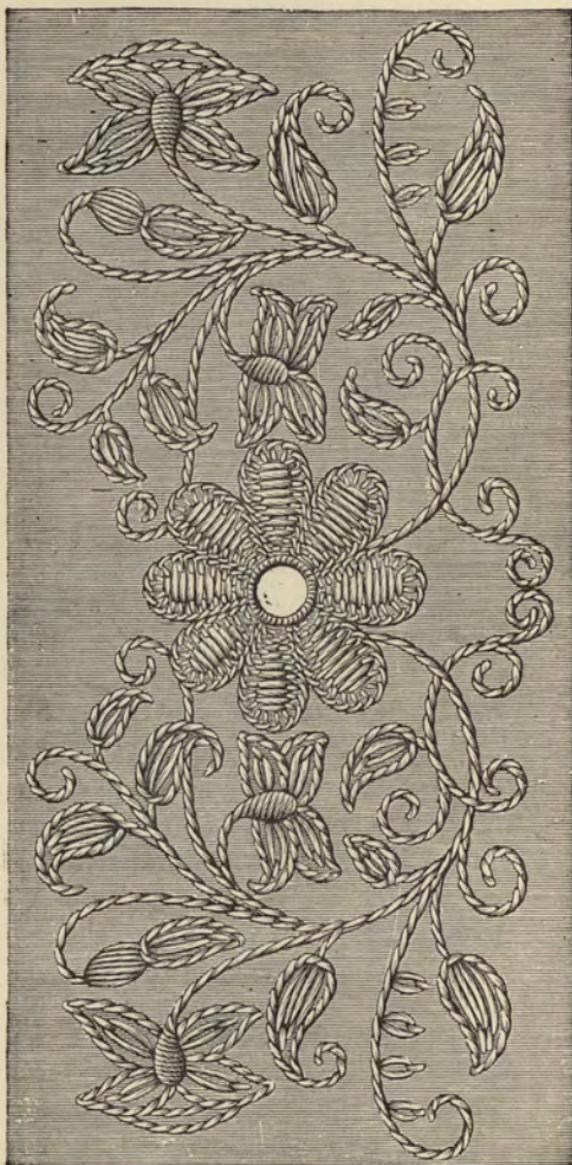
125.—ANTIMACASSAR (Satin-Stitch and Guipure).

guipure cord and buttonhole stitches of fine thread. The raised spots are then put in and the lace stitches worked. For the open-worked parts in the butterflies' wings and rosettes the thread is worked in overcast stitch, and the net is cut away from beneath the work.

Detail of Antimacassar.



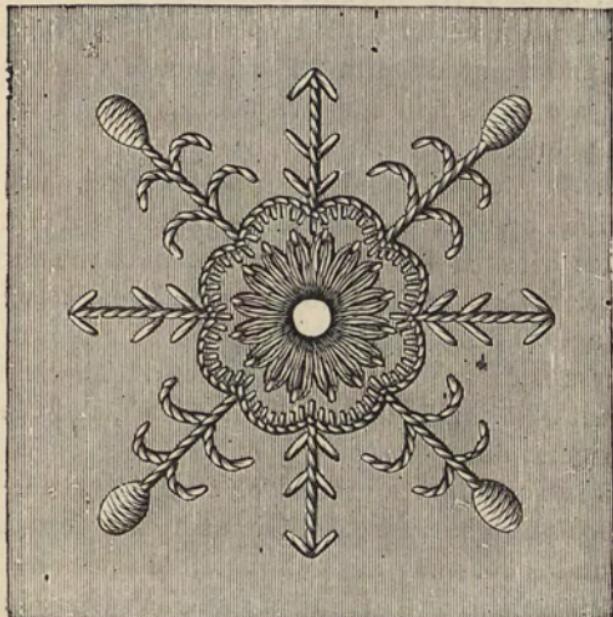
126.—DETAIL OF 125



127.—DETAIL OF 125.

Designs for Cravat-Ends.

Nos. 114 to 120. Designs for Cravat-Ends, &c. These designs are embroidered in guipure and point lace, with very fine guipure cord and overcast stitch of lace thread. Illustration 114 shows the close buttonhole stitch which forms the ground of the designs. Illustration 116 shows the stitch point de poste. Nos. 118 & 119 give the purls. The embroidery when completed is taken off the ground of tracing-paper, and sewn on to coloured silk.



128.—DETAIL OF 125.

GUIPURE D'ART.

Squares in Guipure d'Art for Covers, &c.—Cravat in Guipure—Rochet with Guipure Trimming—Chair-Backs in Guipure—Child's Collar in Guipure Embroidery—Watch-Stand in Guipure—Pincushion—Sofa-Cushion.

No. 121. Square (Netting and Florentine Embroidery). The ground is of plain netting, filled up with point de toile, point de reprise, and point d'esprit. The separate vandykes of the centre star are worked in guipure needlework. The bars are filled up in point de reprise.

No. 122. Squares in Netted Guipure. The ground of straight netting is filled up with point de toile and point d'esprit. For the vandykes between the point d'esprit pass the thread over the two vertical threads and the horizontal ones between them until a triangle is formed; the triangles meeting, form a square at the corners and in the centre of the work. The leaf pattern is worked with black silk in buttonhole stitch, and the tendrils filled up in point de reprise.

No. 123 is worked on a ground of straight netting in point de toile, wheels and buttonhole stitch, and point de reprise. The netted ground is cut away in the buttonhole squares.

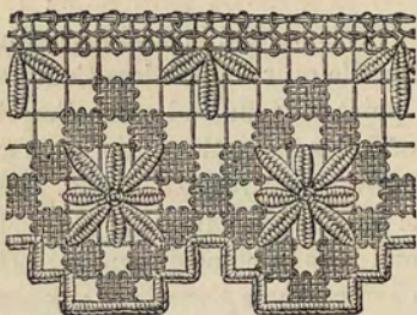
No. 124 is worked on a ground of straight netting in point de soie and in point de reprise. The wheels are worked with crosswise bars and overcast, and filled up with thread in various lace stitches. The squares are put together with buttonhole stitch.

Nos. 125 to 128. Chair Back (Satin Stitch and Netted Guipure). Ground of white linen gauze 19 inches square, with centre square of cream-coloured netting worked with split filo-

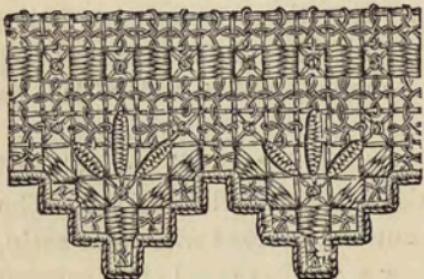
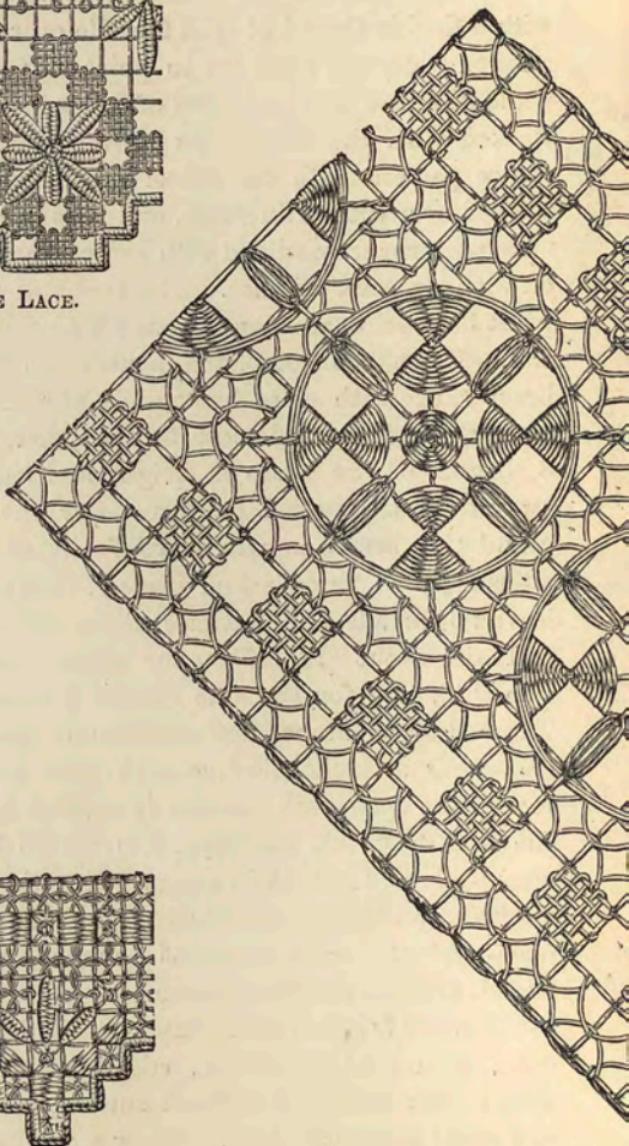
Watch-Stand.

selle. The design for the latter is given in Illustration 126, which represents half the square; it is worked in straight netting with a double thread of split filoselle over a mesh less than half an inch wide, and filled up in point de toile and point d'esprit, while the 2nd and 3rd rows of holes from the outer edge are worked with the filoselle as shown in Illustration 126. The centre pattern with the wheel is filled up in point de toile, worked over with satin stitch, and bars in point de reprise. The close patterns are outlined with several loose threads of silk sewn on with overcast stitches. The stems of the leaves, worked in point de reprise, are wound round with purse stitch of the same silk. When the completed square has been sewn on to the linen gauze with close buttonhole stitch, a second row of the same stitch is worked close to the other, each stitch taking in 3 threads of the gauze in height, and the ground is then cut away from the netted guipure. For the open-work pattern, round this centre square leave 7 threads, draw out 3 times alternately 10 threads and leave 4, then draw out 10. Then leave 96 threads, and 3 times alternately draw out 10, leave 4, and draw out 10. For the corner squares, see Illustration 128, and for the side oblong patterns, Illustration 127. These designs are worked in satin or buttonhole stitch with cream-coloured silk, filled up with plain or chain stitch. Every row of the open-work pattern is worked by crossing every 6 of the 4 threads left standing, the needle being threaded with cream-coloured silk, the corners where the threads cross being worked according to the illustration. Round the outer row of open-work the linen gauze is hemmed, and a frill of lace is added, as shown in Illustration 125.

Nos. 129 & 134 to 137. Watch-Stand. Frame of black polished cane, with oval medallion, edged with gold beading. The watch rests against a wadded surface, covered with blue satin, and small square of lace. Below a cradle-shaped tray, covered *en suite*, to receive jewellery. The lace cover and lambrequin



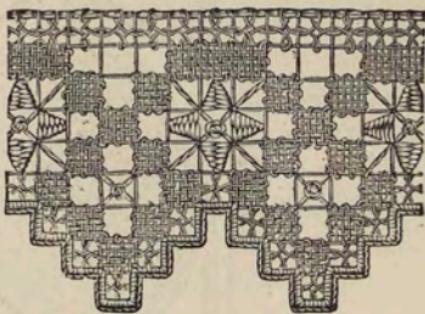
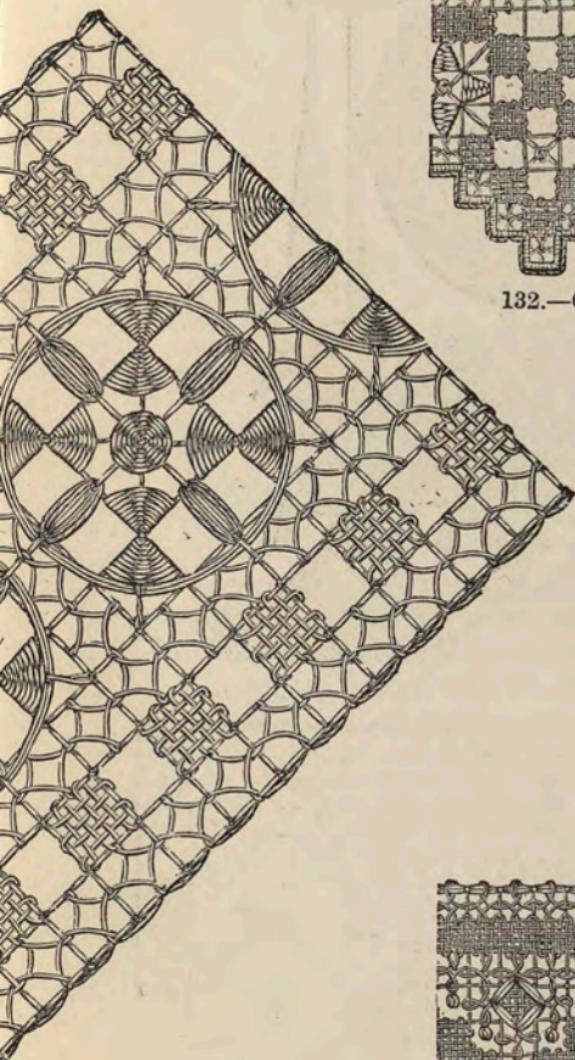
130.—GUIPURE LACE.



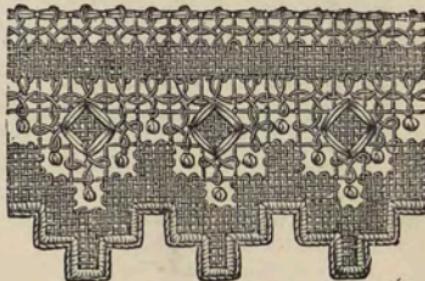
131.—GUIPURE LACE.

129.—DETAIL

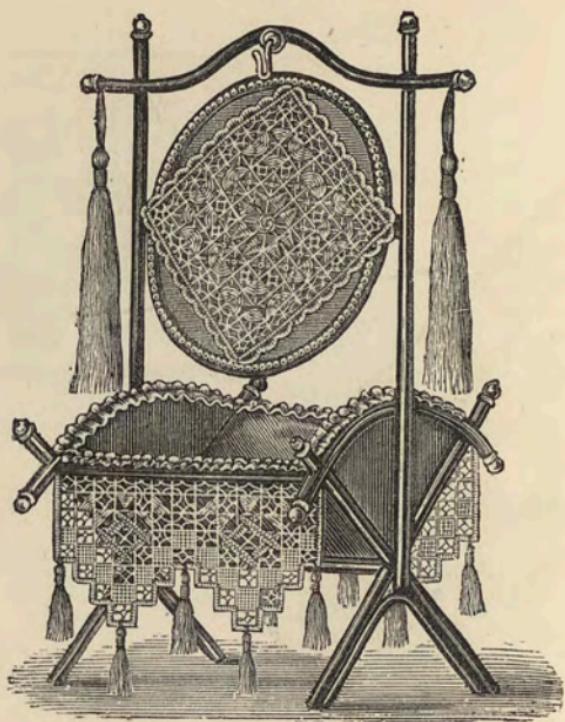
Guipure Edgings.



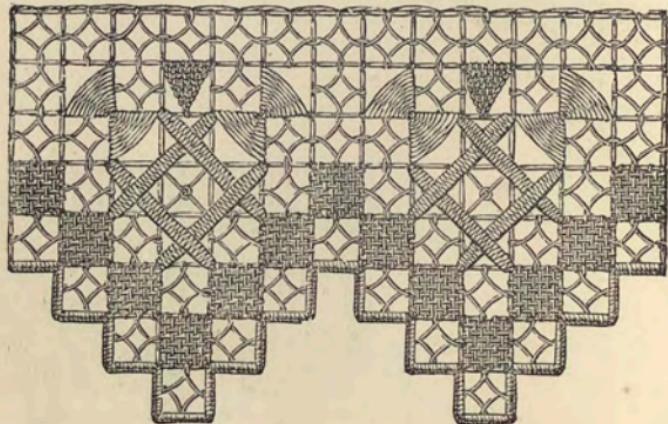
132.—GUIPURE EDGING.



133.—GUIPURE EDGING.

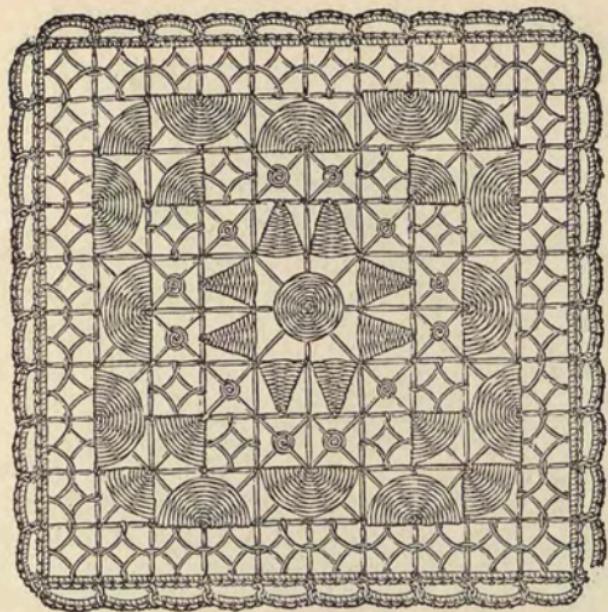


134.—WATCH-STAND.

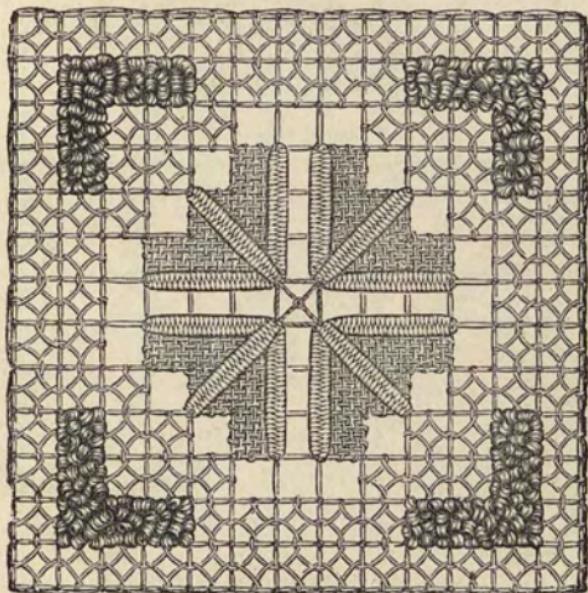


135.—DETAIL OF 134.

Details of Watch-Stand.

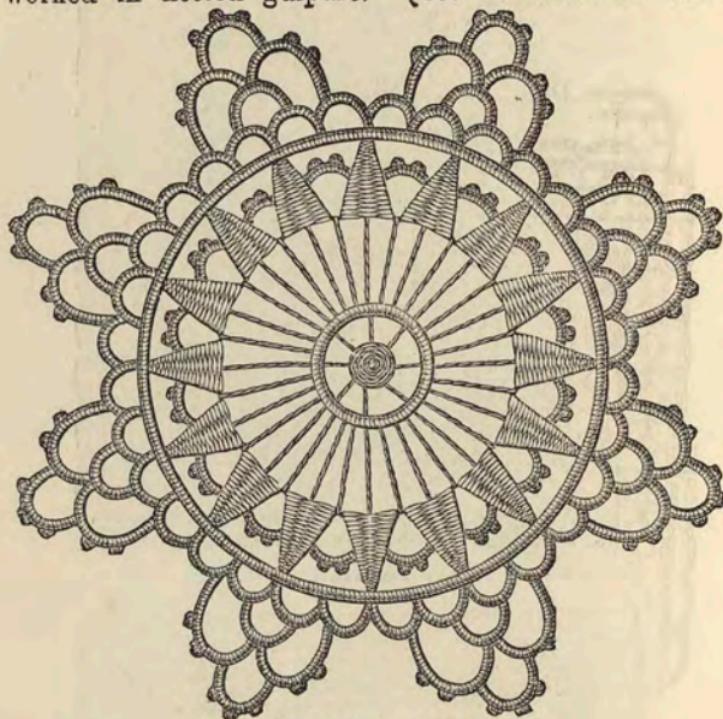


136.—DETAIL OF 134.

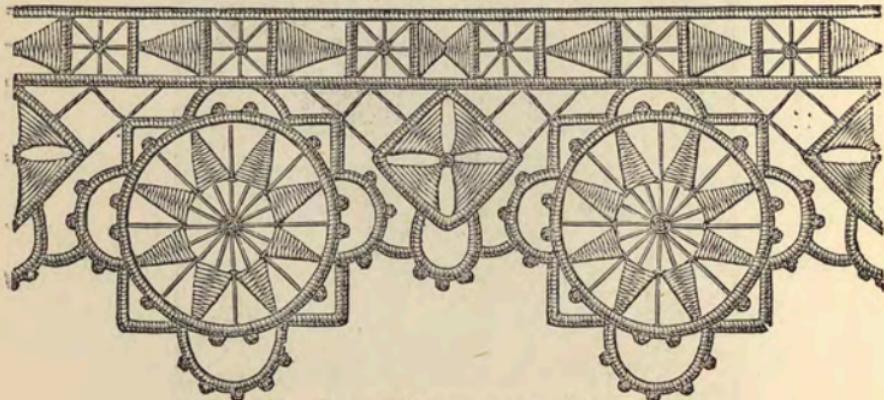


137.—DETAIL OF 134.

are worked in netted guipure. (See Illustrations 129 and



138.—DESIGN FOR A ROCHET.

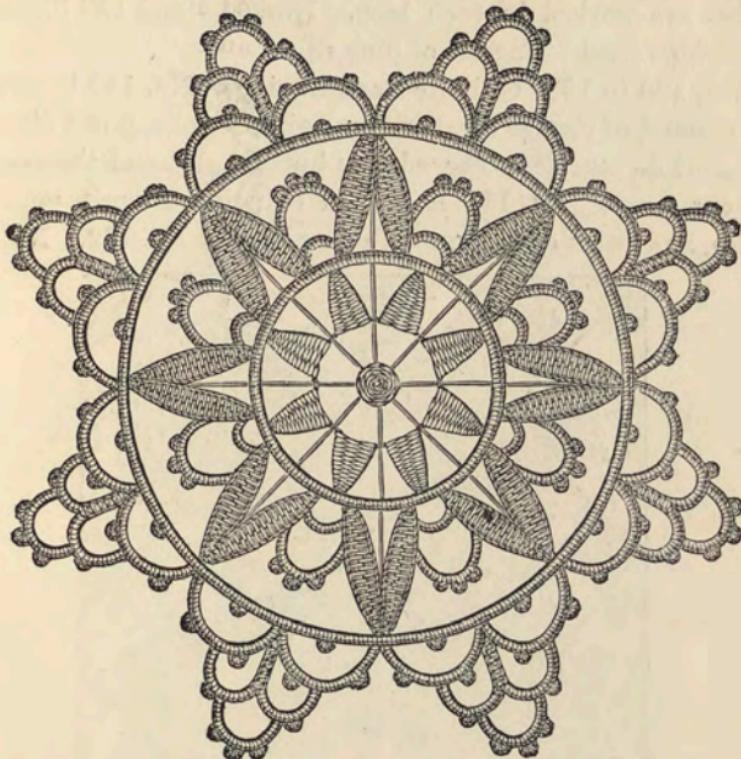


139.—LACE BORDER FOR A ROCHET.

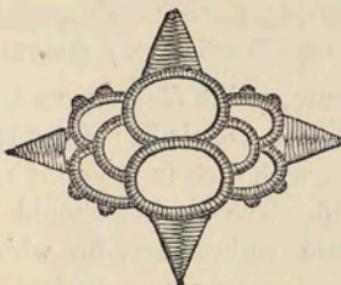
136.) A ground of straight netting is filled up with point

Designs for a Rochet.

de toile, point de reprise, and point d'esprit, and is edged



140.--DESIGN FOR A ROCHET.

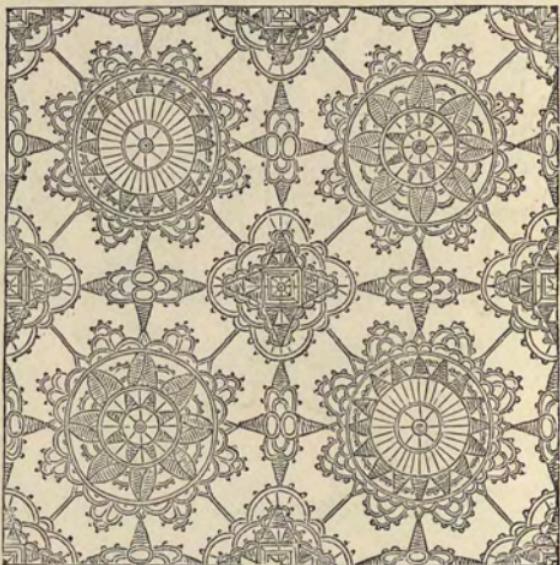


141.—DESIGN FOR A ROCHET.

round with two rows of tatting. Four tatted stitches (double) are worked in each netted stitch. For the 2nd row the thread

is arranged in loops round the scallops, and then 5 tatted stitches are worked in each loop. Nos. 135 and 136 illustrate the edgings used. Tassels of blue silk.

Nos. 130 to 133. Guipure Lace Edgings. No. 130 is worked on a ground of straight netting in point de toile, point d'esprit, and point de reprise. The edge is buttonholed and the netting then cut away. No. 131 is worked in point d'esprit, point de reprise, and point de feston, with an edge like No. 132. No. 132



142.—DESIGN FOR A ROCHET.

is in point de reprise, point d'esprit, and point de toile with wheels in addition. No. 133 is in point d'esprit, point de toile, and point de reprise, with dots in the open squares.

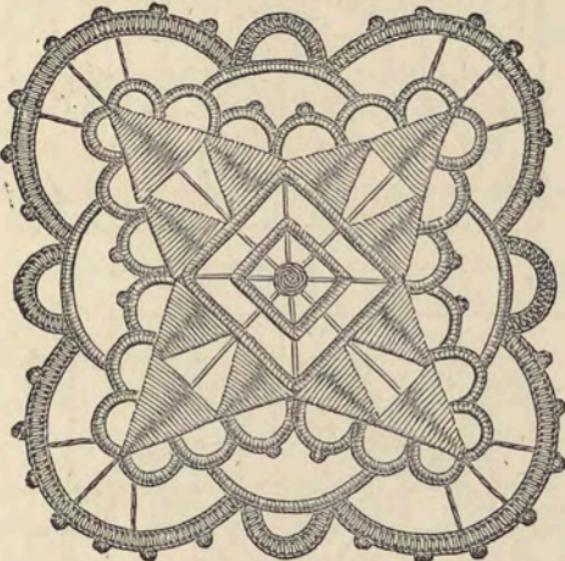
Nos. 138 to 143. The Rochet should be of fine lawn or batiste, with guipure embroidery, for which we give several designs. The Venetian bars are worked in the usual way, the outlines are edged with buttonhole stitch, and the vandykes filled up in point de reprise. The ground is then cut away from the embroidery, as the illustration directs.

Squares in Guipure.

No. 144. Squares for Chair-Backs, &c. Ground of straight netting worked with point de toile and wheels.

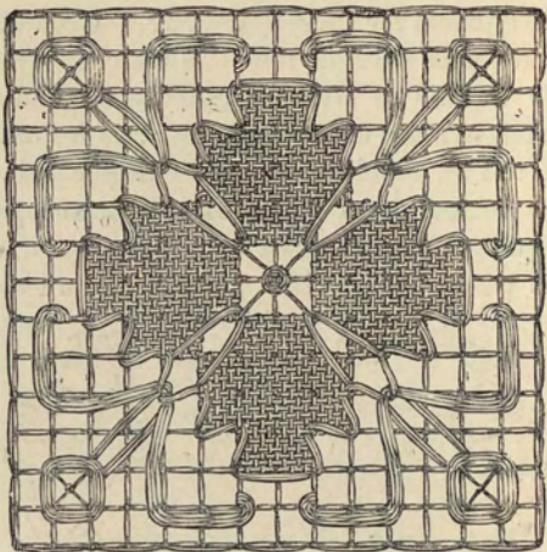
No. 145. Square in Guipure d'Art. Ground of straight netting worked in point de toile and point de feston.

Nos. 146 to 148. Child's Collar (Guipure Embroidery). Collar of fine lawn turned down and worked with an open hem; an edging of guipure lace is sewn round the outer edge of the collar. The pattern of the lace must be taken from the repre-

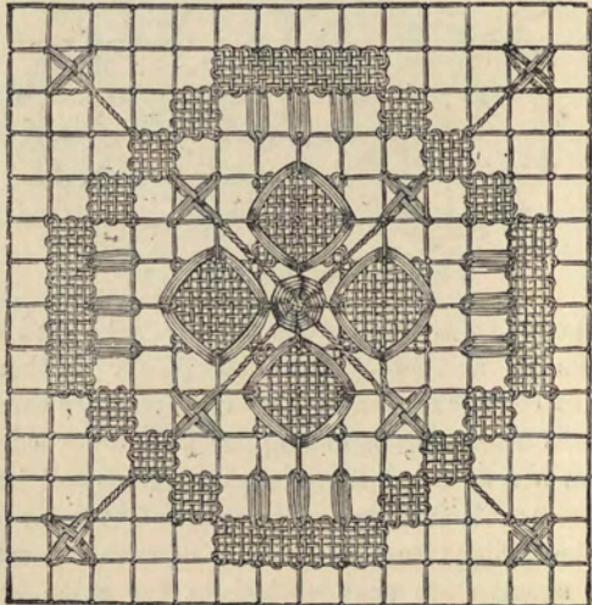


143.—DESIGN FOR A ROCHET.

sentation given on a small scale in No. 146, and from the Illustrations 147 and 148. The tracing-paper is then sewn on to the waxed cloth, and double lines of thread are carried along the two lines which mark the upper and lower edge of the square, and are fastened down with overcast stitches of fine thread. The double threads are then worked in point de reprise, and then the straight lines on the side of each separate square. The inner squares are next worked in the same way. The working thread is then carried across for the bars which cross



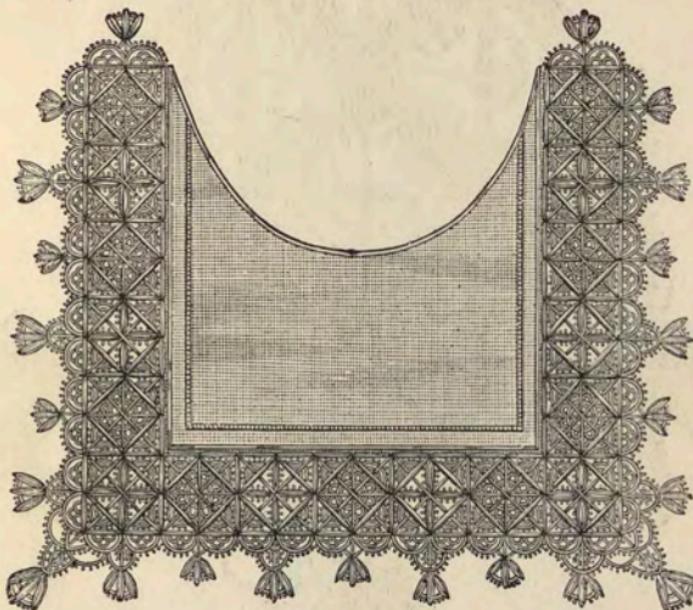
144.—SQUARE FOR CHAIR-BACKS, &c.



145.—SQUARE IN GUIPURE D'ART.

Child's Collar.

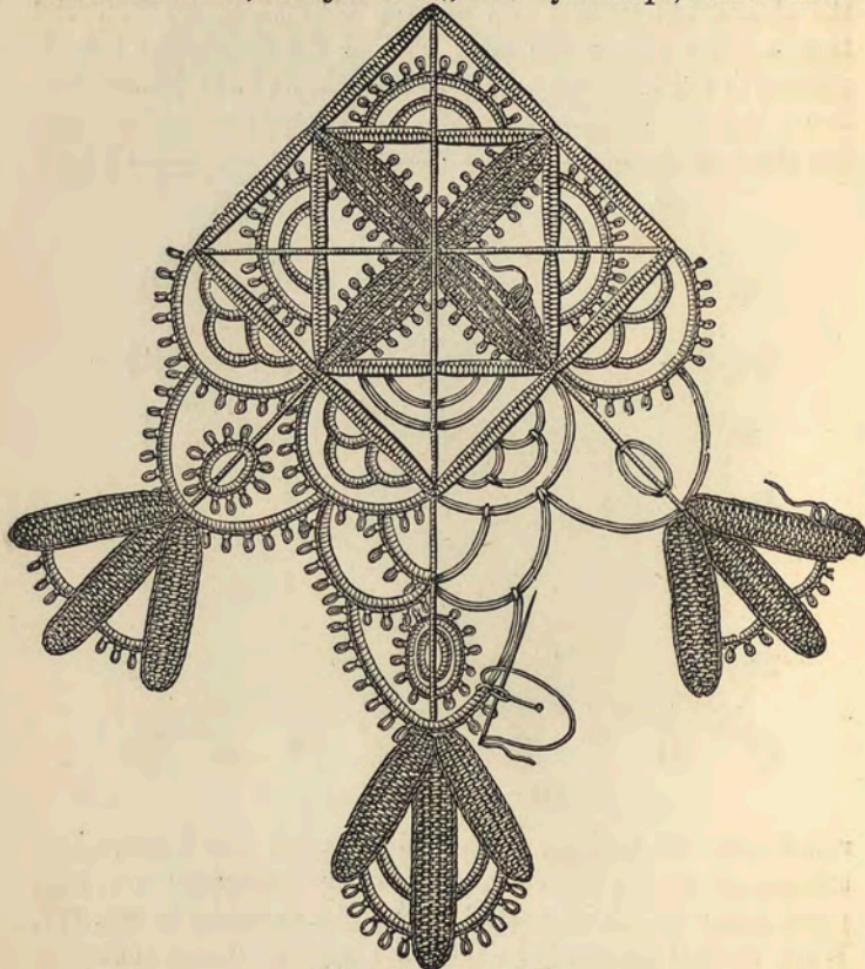
each other, and forms the vertical and horizontal lines of the pattern of four leaves. For each leaf, see No. 147; begin from the centre, and work a row of open buttonhole stitches, and then another row on the other side of the foundation thread, putting in the needle between two stitches of the former row. In the 3rd row of the leaf a buttonhole stitch is worked in every 3rd stitch of the 2nd row, and each stitch is once more wound



146.—CHILD'S COLLAR.

round with the working thread. In the last row 3 buttonhole stitches are worked in every stitch of the preceding row, with purls, which should be worked over a pin, as shown in No. 147. When the leaf pattern is finished, the working thread should be carried on to the corners of the square, and overcast. The scallops are then carried across the bars and worked over in buttonhole stitch, as shown in No. 147, the purls being added according to the same illustration. The squares shown in No. 148 and the scallops round the outer edge are worked in

the same manner. The close leaves are worked in interlacing buttonhole stitch, and joined together by scallops, also worked



147.—DETAIL OF 146.

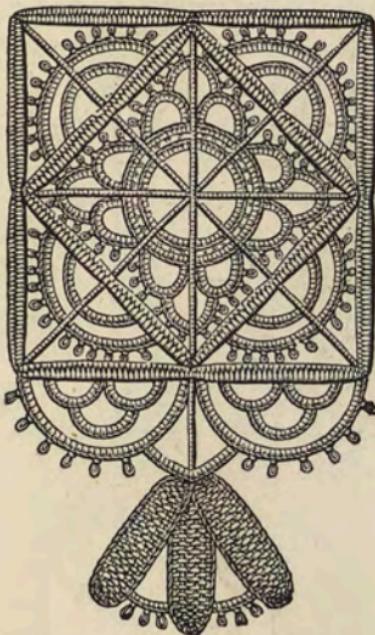
in buttonhole stitch. The completed lace is then added to the collar, as shown in the illustration.

No. 149. Border in Netted Guipure. The ground is of plain netting, filled up in point de toile and point d'esprit. The

Pincushion-Cover.

squares of point de toile are embroidered with little blossoms of black floss silk, and with crescent-shaped bars of white thread in overcast stitch. The loose bars are filled up in point de reprise. Round the outer edge are buttonhole stitches and scallops of black silk with purls at intervals.

No. 150. Pincushion. Square pincushion of blue satin, with cover in netted guipure and ruching of blue satin ribbon,

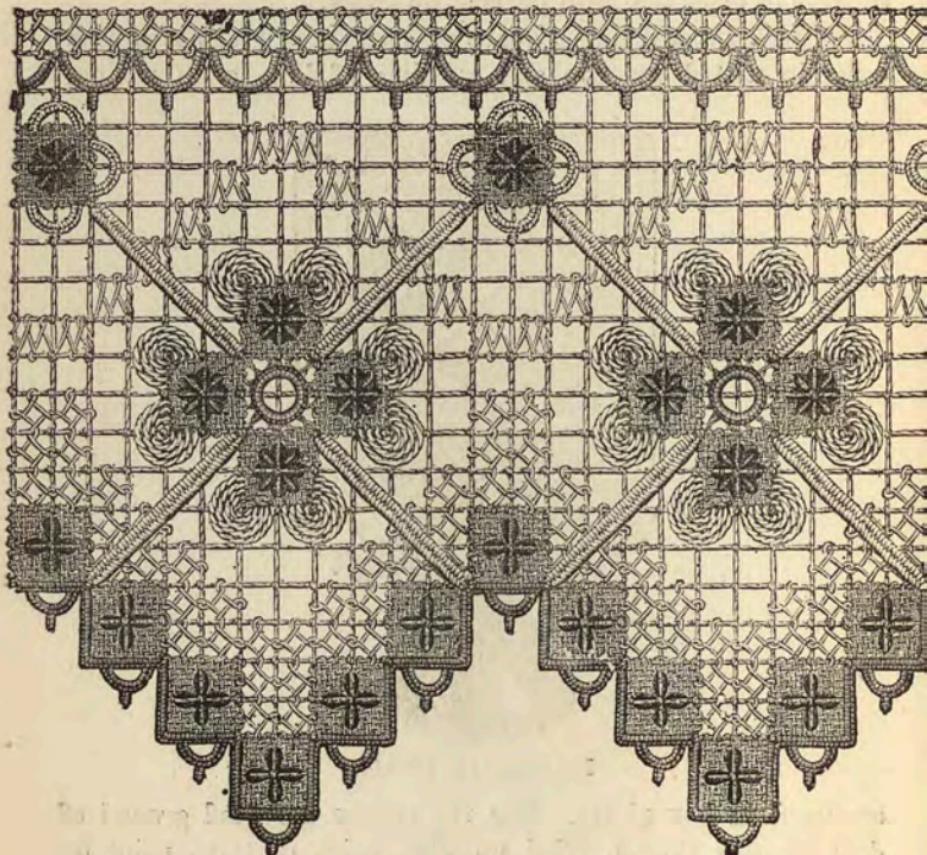


148.—DETAIL OF 146.

arranged in box pleats. For the square a netted ground of écrù-coloured thread, filled up with point de toile, point de reprise, and point d'esprit, according to Illustration 150.

Nos. 151 to 154. Antimacassar (Netted Guipure & Embroidery). This consists of squares of netted guipure and of linen gauze; the latter squares measure about 11 inches wide, and they are turned down 1 inch and worked with an open hem. Transfer the pattern on to the centre square and on to the corner squares,

and work the embroidery in overcast, knotted, and satin stitch with red filoselle. The guipure squares are worked on a ground of straight netting from the designs given in Illustrations 152 and 153 in point de toile and point d'esprit. The raised leaves



149.—BORDER IN NETTED GUIPURE.

are worked in point de reprise, and the connecting bars in cor-donnet stitch. The wheels are then worked and the separate patterns outlined with fourfold thread. The squares are then sewn together on the wrong side in the position shown in Illustration 151, and the antimacassar is edged with guipure lace

netted in the same pattern as that shown in Illustration 154. The lace is then edged with buttonhole stitches, and the netting is cut away from the work.

No. 155. Cravat-End. This design is worked upon a ground of straight netting, and is filled up with the same material (lace thread) in point de toile, point d'esprit, and point de reprise. Round the close stripe worked in point de toile are rows of chain stitch of blue and red silk. The vandykes round the outer edge are worked in buttonhole stitch, the ground being cut away between each vandyke.

No. 156. Sofa-Cushion (Netted Guipure). Square cushion covered with claret-coloured velvet, and edged round with a double box-pleated frill of claret-coloured satin ribbon, two inches wide. Along the upper frill a thick gold cord is sewn on with overcast stitches of gold-coloured silk. The centre square on the upper side of the cushion is worked on a ground of straight netting worked with gold-coloured purse silk, and filled up in point de toile, point de reprise, and point d'esprit, with similar silk and with gold thread. The border is worked with raised spots of loops, and patterns filled up in point de toile, and is finished round the outer edge with close buttonhole stitch.

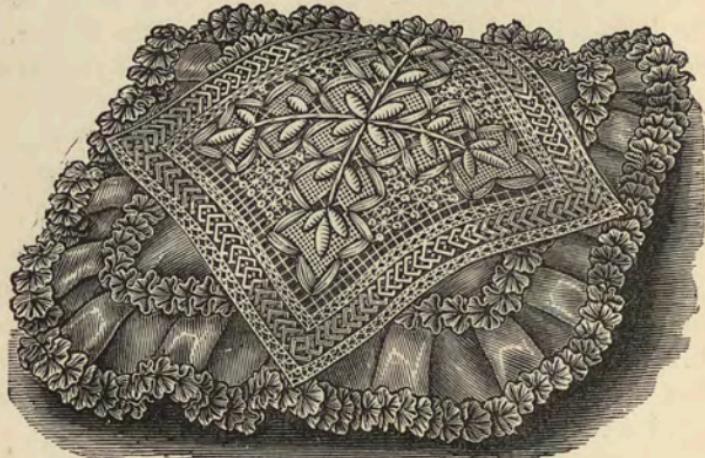
Nos. 157 and 158. Squares in Guipure d'Art. These pretty designs are worked on straight netting in point d'esprit, point de toile, buttonhole stitches, and point de reprise, with fillings of wheels in both. The ground is cut away in both patterns, but especially in No. 158.

Nos. 159 to 161. Design for Quilts. This is of quilted blue silk, with an écru tussore border trimmed with guipure lace and insertion. The insertion No. 160 is worked in point de toile, point de reprise, point d'esprit, point de feston, and wheels. The same stitches are used in the lace edging (No. 161), with the exception of the point de feston.

PUNTO TIRATO.

Designs in Punto Tirato—Towels in Punto Tirato—Bows for the Neck—Quilt—Sofa-Cushion—Chair-Back—Négligé-Case—Square in Punto Tirato—Designs for Afternoon Tea-Cloths—Antimacassars.

Nos. 162 and 163. Table-Cover. This cover has a centre of plain linen, and round the outer edge an open-worked border as follows:—Leave about 6 inches for the fringe, and then alter-

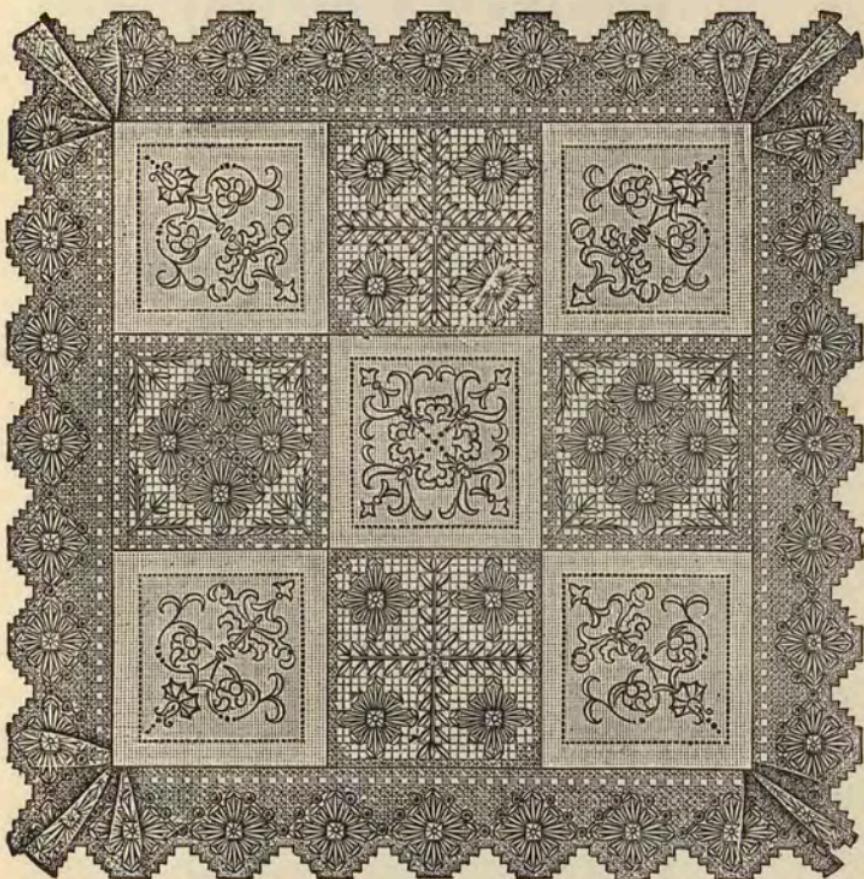


150.—PINCUSHION.

nately draw out both ways of the stuff 20 threads, and leave 40. Cut the ends partly away from the centre as shown in illustration, then for a bar work 1 buttonhole stitch over 10 threads (see Illustration No. 163), and carry the working thread on to next bar, crossing the threads where they meet in the open square. In the centre of the close squares work an eyelet-hole in buttonhole stitch. Round the linen centre leave 10 threads, draw out one, and work a close row of buttonhole stitch over

Antimacassar.

the 10 threads, then draw together the centre of each 5 button-hole stitches with 1 plain stitch, carrying the working thread along the wrong side. The fringe is then unravelled and knotted.

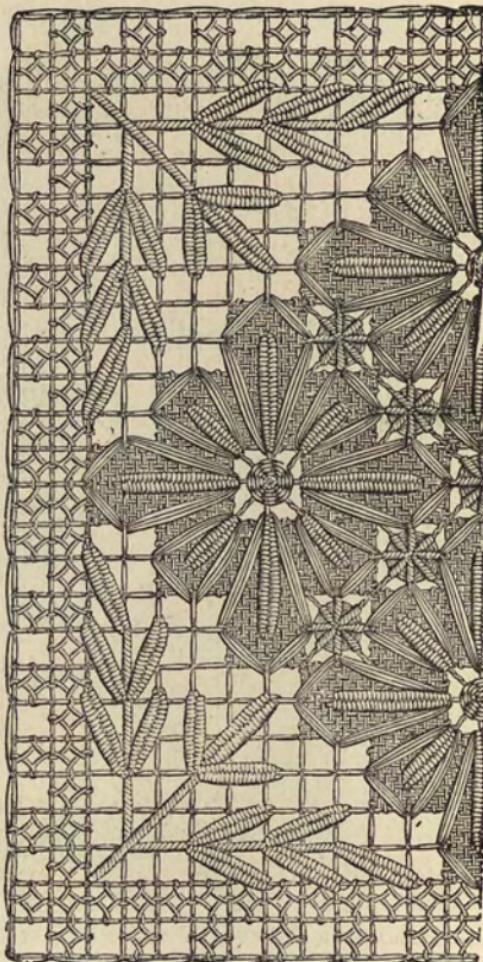


151.—ANTIMACASSAR (Netted Guipure and Embroidery).

No. 164. Open-work Pattern Square for Antimacassars. On a square of guipure gauze work the design as follows:—At a little distance from the edge draw out 10 threads and leave 3, draw out 7, leave 3, draw out 10. Thread a needle with brown

The Lady's Lace Book.

thread, and in the broader stripes join every 4 threads by passing the third and fourth thread under the first and second.

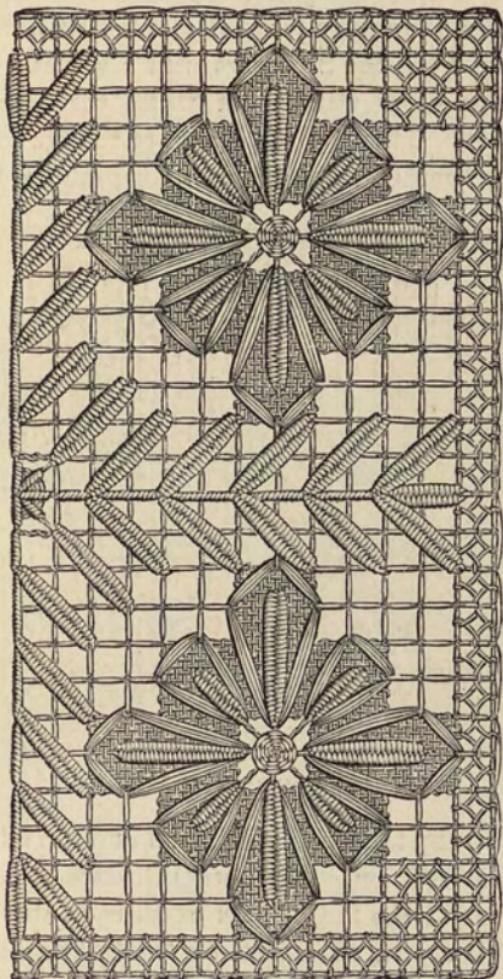


152.—DETAIL OF 151.

In the narrower stripe work every 2 threads in the same way. Between the stripes work a row of tent stitch with brown thread. This should be done before drawing out any threads,

Towel.

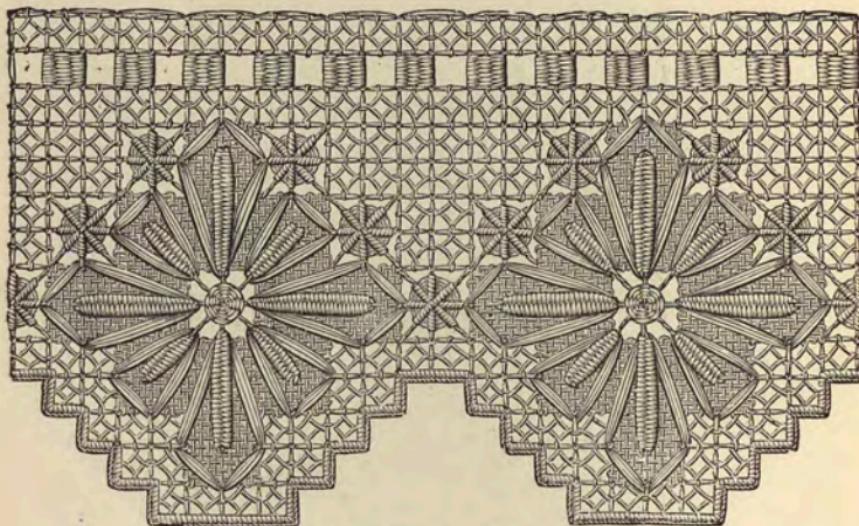
or it will be found difficult to keep the work in place. Each stitch takes in 2 threads wide and 1 high of the ground.



153.—DETAIL OF 151.

Nos. 165 and 166. Towel (Embroidery and Punto Tirato). Narrow towel of coarse white holland, with monogram at one end and a pattern in punto tirato at each end. Below the

border the ground is fringed out and knotted as shown in the illustration. Before beginning this border the ground has to be unravelled in squares by drawing out 4 threads long and 4 wide. Then for the centre part of the border draw out 12 sets of threads and work the 2 nearest sets right and left from the open part with cross stitches of white thread as shown in Illustration 166. Then for the centre of the border, take 9 sets of thread together and fill them up, beginning the centre in

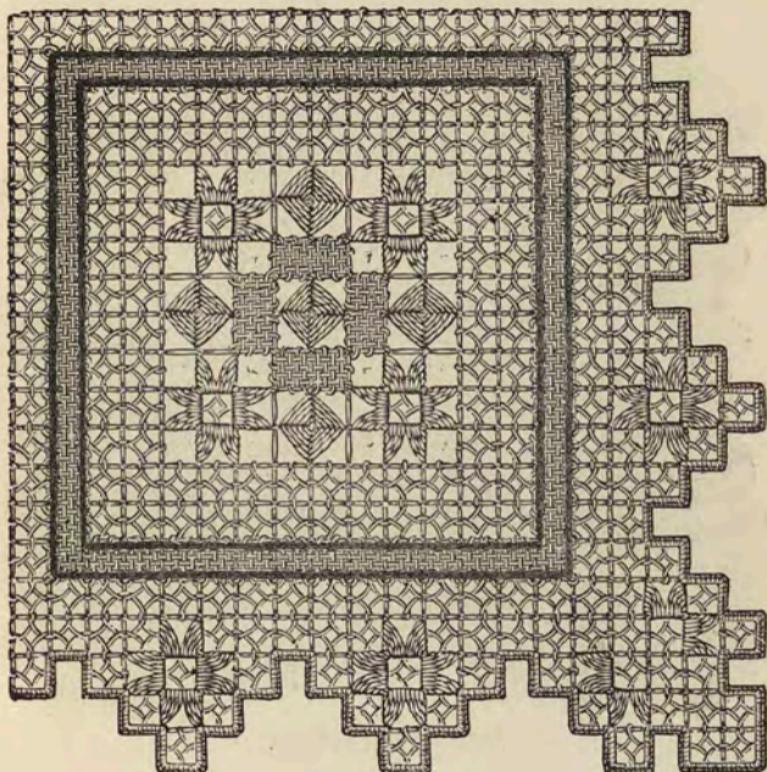


154.—DETAIL OF 151.

point de reprise, by taking thread No. 2 and working over 3 sets of threads in succession. Then cross threads No. 1 and No. 2; work a knot round the next 3 sets of threads above for another pattern, wind it round, as shown by No. 3, beginning from the centre and work a similar pattern. Continue in this way with threads Nos. 4 and 5, but in the centre vandyke instead of filling up 9, only fill up 3 sets of threads in 3 repetitions. Then take thread No. 6 and wind round thread No. 1, working the wheels at the crossing points, as shown in Illustration 166. For

Cravat-End.

the rest of the border, close to the 2 rows of cross stitches, draw out 2 sets of threads, and then work 2 more rows of cross stitch, and over every 2 sets of threads left standing work a punto-tirato knot. Then draw out 1 set of threads and work round the next 2 sets reverse stitches of white thread. For the latter,

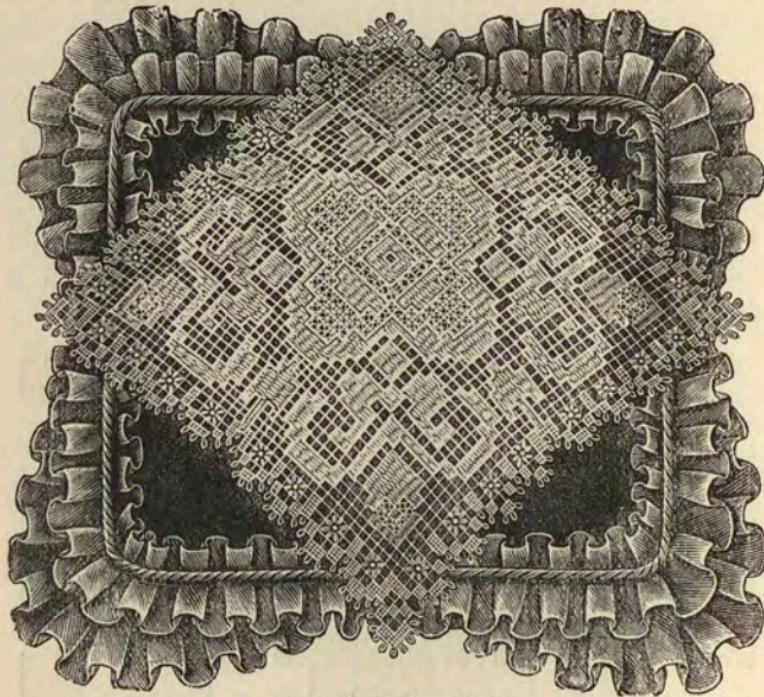


155.—CRAVAT-END.

pass the needle alternately from left to right, horizontally across the 2 sets of threads to the left, then below the one on the right towards the outside, work a stitch in a slanting direction and so on. On the other side of the border the horizontal and diagonal stitches meet reversed, each over 3 sets of threads. The hem along the long way of the towel is edged by a narrow

border punto tirato. The monogram is worked with white embroidery cotton in satin, overcast, and plain stitch. When the embroidery is completed, unravel the ground and knot the fringe according to Illustration 165.

No. 167. Border for Antimacassar, &c. (Punto Tirato.) The design is worked on a ground of coarse, loosely-woven lawn in

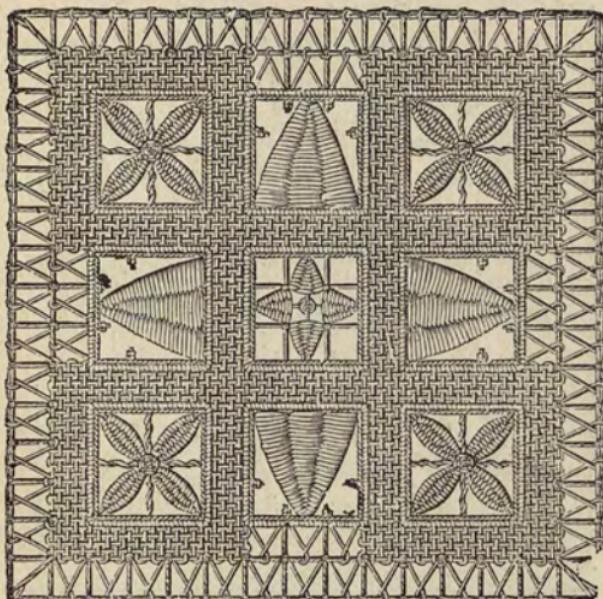


156.—SOFA-CUSHION.

punto tirato with white purse silk. Every 4th thread is drawn out horizontally and vertically. Then for the centre draw out 10 sets of threads, and sew round every 2 sets of thread on the margin as follows:—Overcast the *left* of 2 sets of threads horizontally, pass the thread through the hole formed by drawing out the 4th thread, overcast horizontally the *right* of the 2 sets of threads, and carry the thread aslant (see illustration) from below upwards, towards the outside of the work. Between

Bow for the Neck.

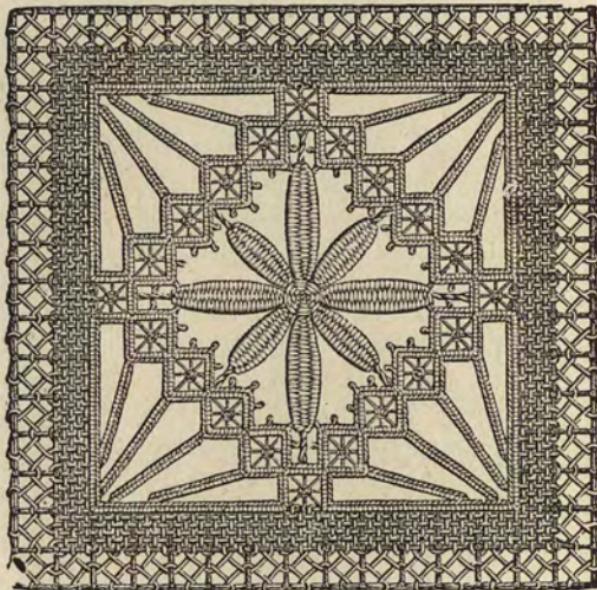
every 2 of these patterns one set of threads is drawn out. For the close patterns, fill up every 8 of the horizontal sets of threads, overcasting first 2, then 4, and then 6 sets of threads. A separate working thread is required for each close pattern. When this point de reprise work is complete, work the scalloped lines in punto tirato, as shown in the illustration, taking in every 2 sets of threads together.



157.—SQUARE FOR ANTIMACASSAR.

Nos. 168 and 169. Bow for the Neck. This bow is worked with coloured filoselle on crossway pieces of linen gauze. Consult the pattern given in No. 168, which is worked as follows in cross stitch and open-work. For the latter, draw out 8 threads, and cross every 4 with white thread as shown in the illustration. Leaving 4 threads, work round the edge a row of buttonhole stitches with olive-green silk, and cut away the projecting ground. Then arrange the gauze as shown in No. 169, and trim with Russian lace.

Nos. 170 and 171. Bow for the Neck. See the pattern given in No. 170. For the open-work pattern draw out 6 threads; of the threads left standing, cross every 4 with the working thread of fine cotton, and work round 2 of these threads with purse stitches; then on the other side take 2 more threads, catch them together with the preceding 2, and continue in the same manner. The cross-stitch pattern is worked with blue



158.—SQUARE FOR ANTIMACASSAR.

and fawn-coloured silks. Lastly, the outer edge is hemmed and trimmed with Russian lace.

Nos. 172 to 175. Quilt and Cover (Punto Tirato). The quilt is made of blue cashmere, wadded and quilted with silk of the same colour. Cover of linen, with open-worked patterns above the hem. The hem is nearly four inches wide, and is worked in a simple open-hem pattern, like that shown in Nos. 174 and 175, the former showing the work from left to right, and the latter from right to left. The linen is drawn

Quilt.

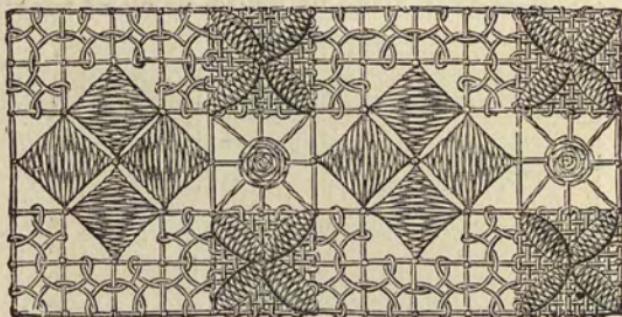
ready for the punto tirato, and each edge of the pattern is strengthened by a row of open-hem stitching. For the wider punto tirato pattern consult No. 173, and join every 2 sets of threads in a punto tirato knot. The close pattern is worked over 4 sets of threads in point de reprise as far as the centre of



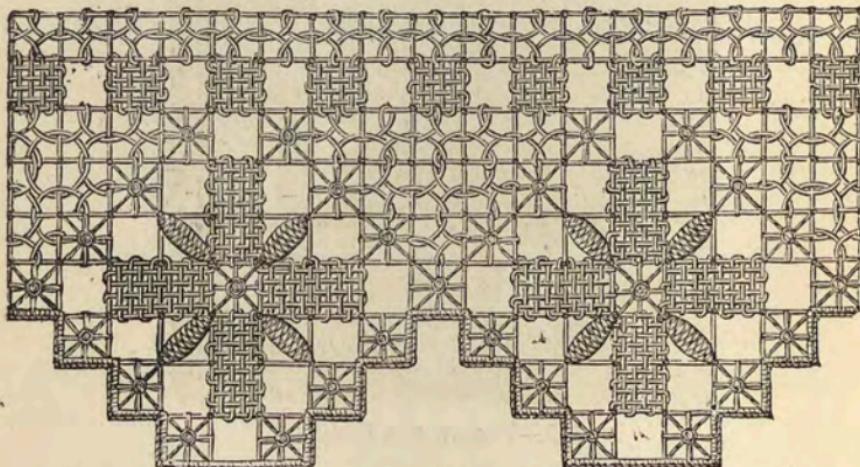
159.—DESIGN FOR QUILTS.

the pattern, where a slender connecting line is worked, taking in each set of threads separately, and then the pattern is finished as it was begun, in point de reprise. In the first row of the narrower pattern join every 2 sets of threads with a punto tirato knot, and work the second row in the same way, but in reversed position.

Nos. 176 to 180. Sofa Cushion (Netting and Punto Tirato). Square cushion, covered with old-gold silk brocade first, and then with coarse white holland, embroidered in netted guipure and punto tirato with old-gold and maize purse silk.



160.—DETAIL OF 159.

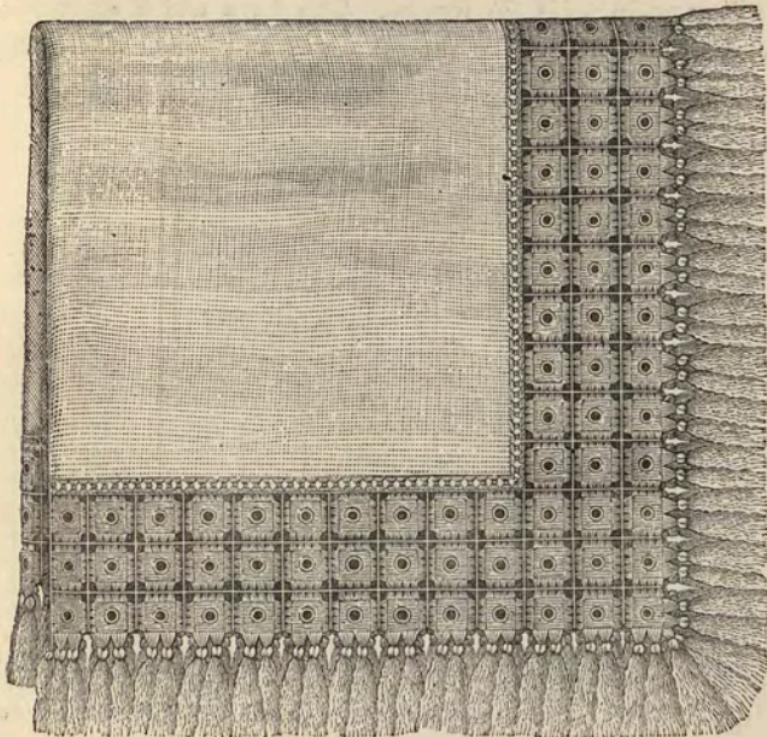


161.—DETAIL OF 159.

Round the cushion is an edging of guipure lace. The punto tirato pattern is begun with the centre square (see No. 178), which represents it in the original size. Draw out 4 threads both ways of the holland, then 6 times alternately leave 4

Table-Cover.

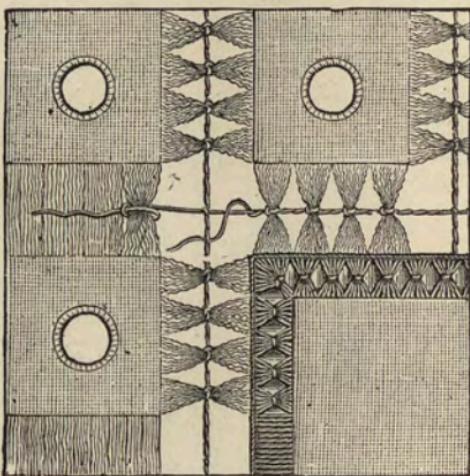
threads, draw out 4 threads until there are 7 rows of holes formed, the threads being only partially drawn out and cut close with sharp scissors, the marginal edges being then worked with wide purse stitches of maize silk. (See No. 178.) Then fill up the 4 threads left between the holes in point de reprise with the same silk, taking in 2 threads to each stitch. The open squares



162.—TABLE-COVER.

are next crossed by overcast bars crossed in the centre. Then to make a firm edge to this square, work over 4 threads of the holland with 4 double threads of silk so that there are 4 stitches to each square both ways of the holland, and then, with old-gold silk, work a row of close buttonhole stitches, each stitch taking in 4 threads high. For the corner squares in guipure

embroidery go over the outline several times to and fro, the width of the border of close buttonhole stitch, and cut away the ground between each square. Then place the squares over the tracing-paper on which the pattern shown in No. 177 has been already drawn. Now with old-gold silk (double thread) work across the square, fastening the stitches in the overcast margin, and filling up in point de reprise. The bars, which start from the corners, are worked in the same way and joined where they

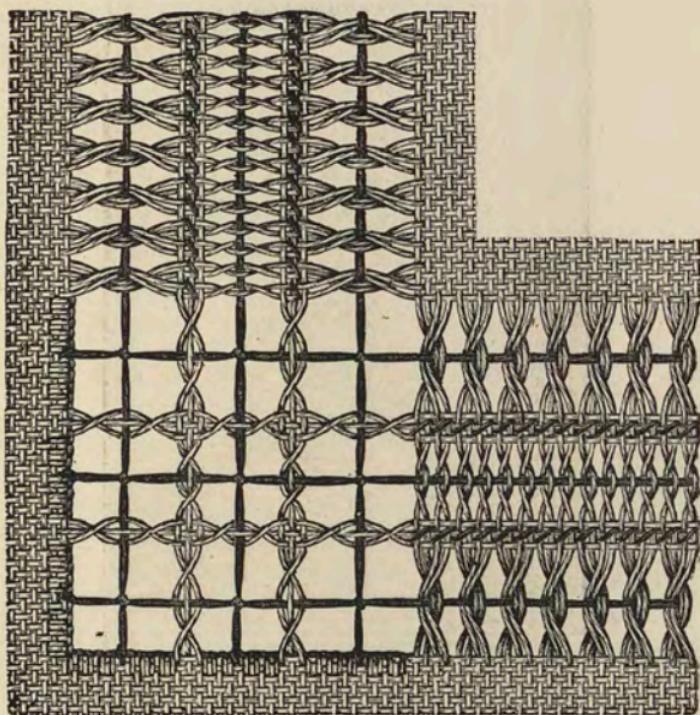


163.—DETAIL OF 162.

cross in the centre with the same silk. Then work over the outlines of the circles and curved bars (see No. 177), and cover them with close buttonhole stitches. The outer circle is worked with 3 rows of buttonhole stitches, and then the vandyked and overcast bars are worked in the corners. Last of all the square is outlined in buttonhole stitch, like the preceding in No. 178. For the close square see No. 179, and having drawn out 4 threads and left 4 alternately, work according to illustration in point de reprise and buttonhole stitch, but in turning the thread join it on to the buttonhole stitches of the guipure squares.

Square for Antimacassars.

A new thread is required for the centre pattern of these squares. The work, when so far completed, is worked round in the same manner as the centre square, and then, for the narrow edge of the border, of which No. 180 represents a corner, worked over 12 threads of holland as follows:—Take 4 threads upon the



164.—SQUARE FOR ANTIMACASSARS.

needle, threaded with brown gold filoselle, and carry the filoselle straight down across 12 threads, take up 4 more threads and carry the filoselle upwards over 12 threads, and so on. Then lay two horizontal threads of the filoselle across the vertical ones and cross them with gold thread as follows:—Take 4 threads on the needle and carry the gold thread across the silk, plaiting it in and out as it were, as the illustration shows; take

The Lady's Lace Book.

up 4 more threads and continue in the same way. Then work two rows like that worked round the centre square, and prepare the holland for the broader part of the border as follows:— Draw out 4 threads, leave 5 times alternately 4 threads, draw

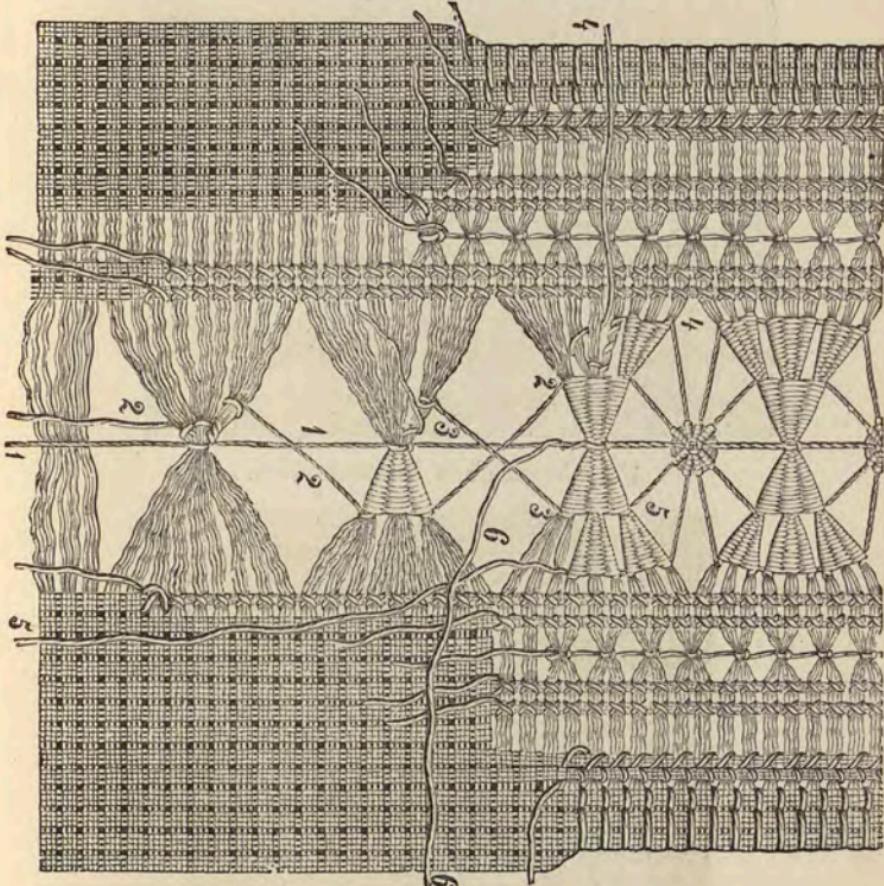


165.—TOWEL.

out 4, so as to leave 6 rows of holes. The spaces are then filled up with maize silk, according to No. 180, in point de toile and point de reprise, and the outer edge is worked with the same silk like the outer edge of the centre square. The cover is then finished with a border of guipure lace, the patterns of which have been worked with yellow silk.

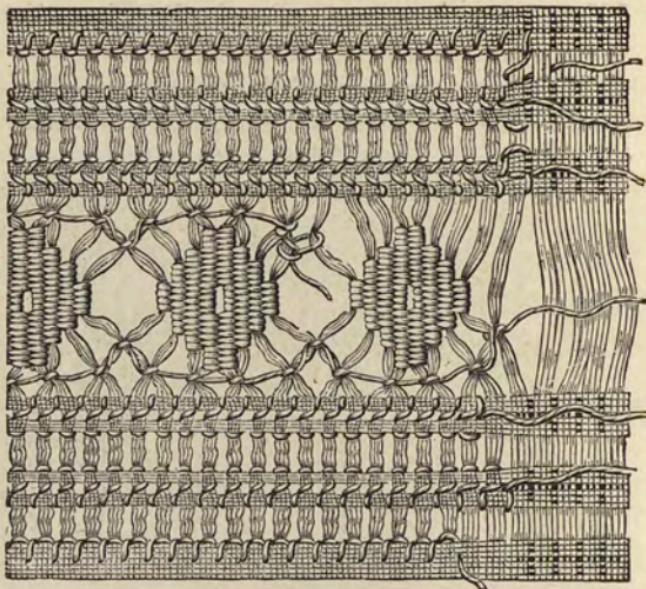
Designs for Towels.

Nos. 181 and 182. Designs for Towels, &c. The patterns are marked on linen gauze with glacé thread of different thicknesses. In No. 182 the squares are worked in satin stitch with double thread over 6 threads high and 4 broad, and the 3 raised lines

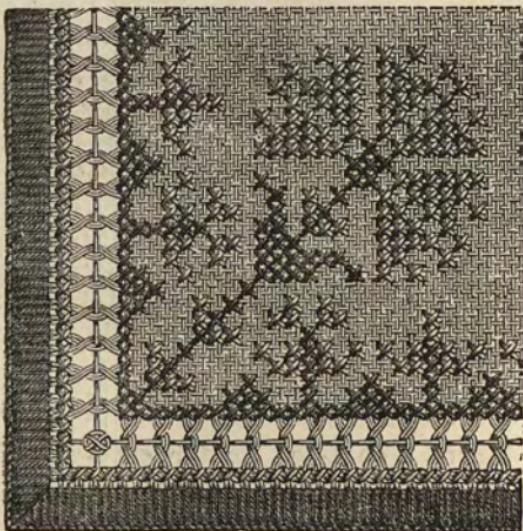


166.—DETAIL OF 165.

in purse stitch over 2 threads. In the open-worked rows (see No. 182) * have the needle filled with fine thread, take up 6 threads vertically, pass the needle horizontally across 4 threads to the right, make a cross stitch over 4 threads, and carry on



167.—BORDER FOR ANTIMACASSARS.

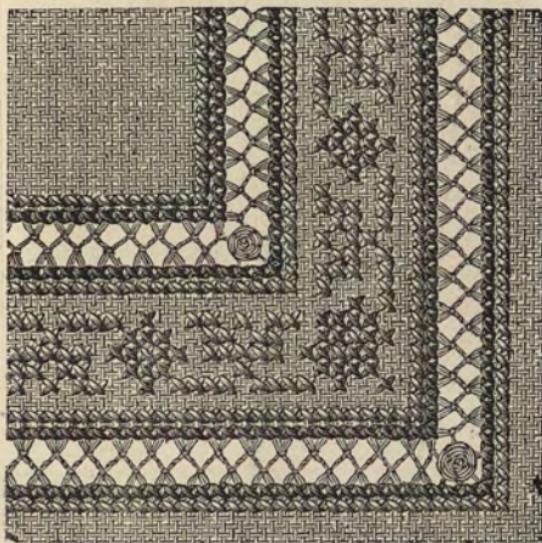


168.—DETAIL OF 169.

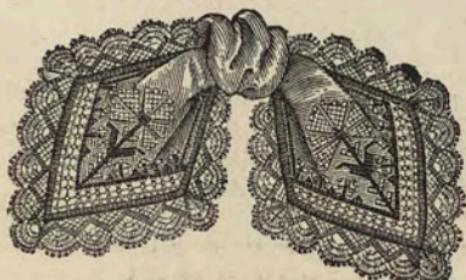
Cravats.



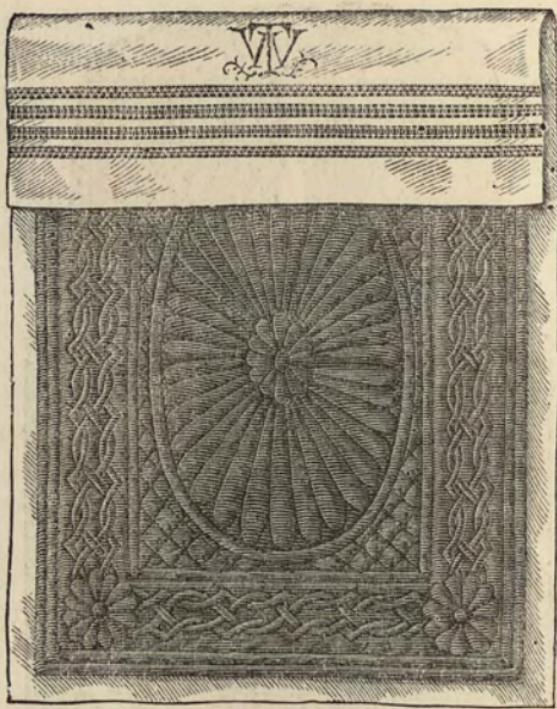
169.—BOW FOR THE NECK.



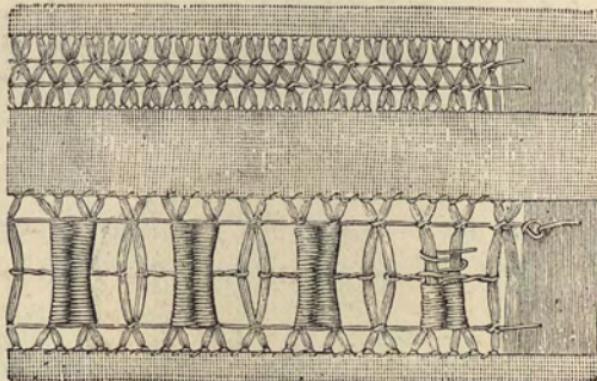
170.—DETAIL OF 171.



171.—BOW FOR THE NECK.



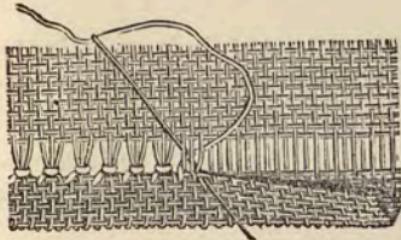
172.—QUILT.



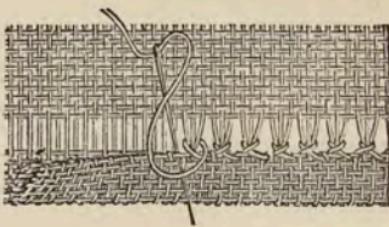
173.—DETAIL OF 172.

Sofa-Cushion.

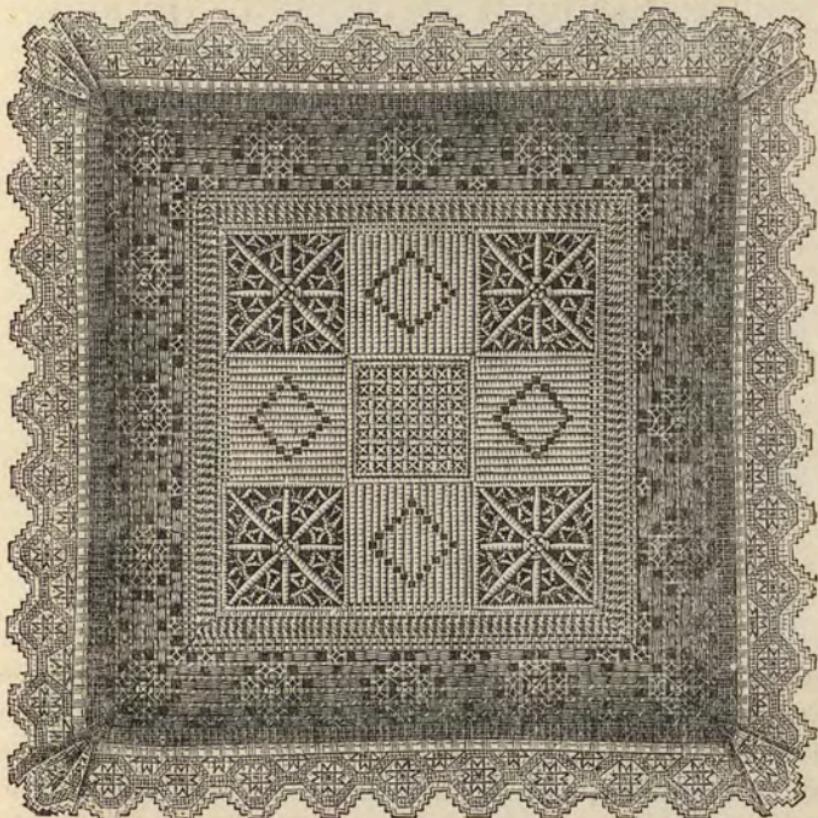
the working thread along the wrong side of the work. Repeat



174.—DETAIL OF 172.



175.—DETAIL OF 172.

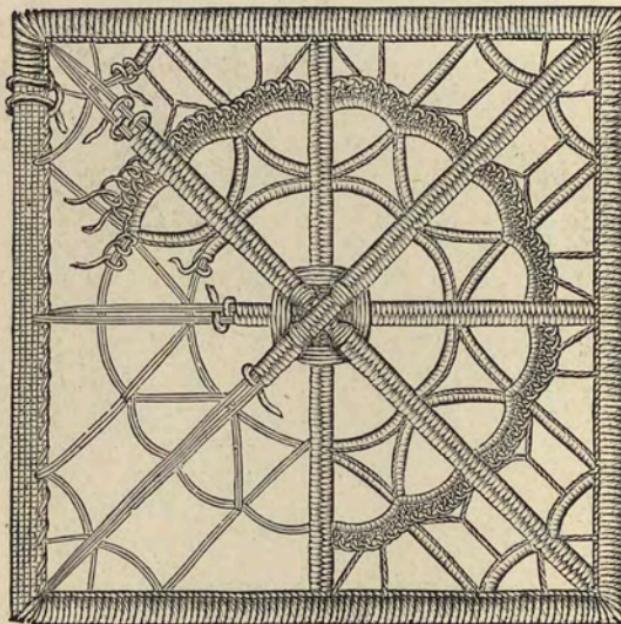


176.—SOFA-CUSHION IN PUNTO TIRATO.

from *. In No. 181 the open-worked rows are made in the

same way as those just described, and the rest of the work is done in satin stitch.

Nos. 183 and 184. Antimacassar (Cross Stitch and Punto Tirato). Ground of écrù-coloured linen gauze, 24 inches long by 11 wide, and woven with 7 close and 8 open stripes. The latter have four woven lines of reseda thread, and are embroidered down the centre with reseda silk in feather-stitch. The



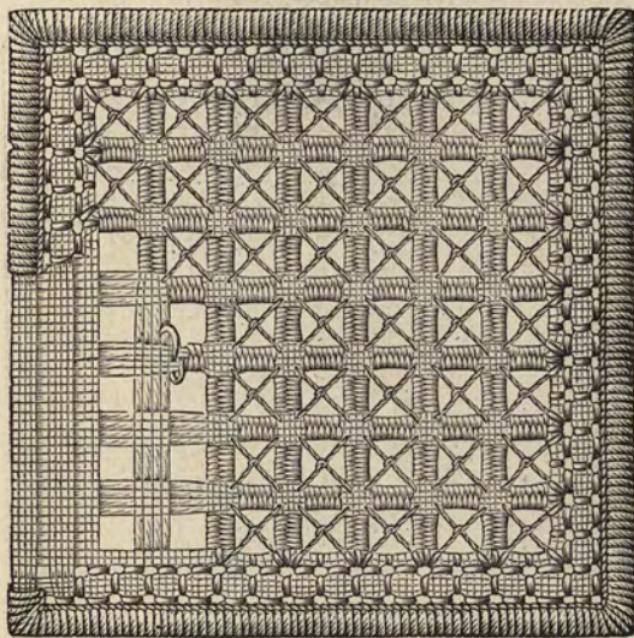
177.—DETAIL OF 176.

2nd, 3rd, 5th, and 6th of the close stripes are worked in cross stitch (see No. 184), with 2 shades of pink, reseda, and brown silk. The 1st, 4th, and 7th stripes have 14 threads drawn out in the centre, and 3 left standing on each side. These centre threads are then worked in punto tirato, as shown in Illustration 184, each 4 being joined together at a little distance from the 3 threads left standing. The needle is threaded with

Négligé-Case.

one of the threads drawn out, and two rows of knots are worked on each side of the stripe. The linen gauze is turned down in a hem, and feather-stitched round with reseda silk. A frill of écrù-coloured torchon lace is sewn round the edge.

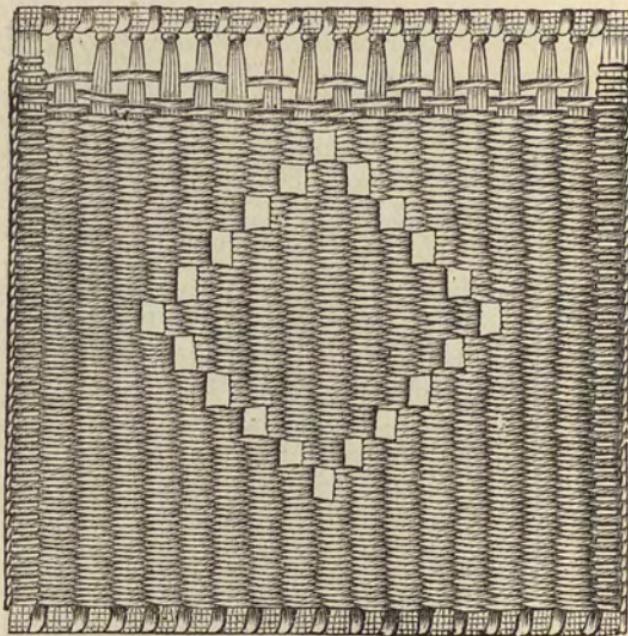
Nos. 185 and 186. *Négligé-Case.* Case of fine lawn embroidered in front with chain stitching of blue thread and trimmed with Russian lace and insertion. For the case and



178.—DETAIL OF 176.

flap, cut out of fine lawn a straight piece 32 inches long by 18 wide, and round it at one of the narrow ends, sloping downward from the centre. For the open-work pattern consult No. 186, and draw out 52 threads the long and broad way, leaving 52 untouched; repeat as often as necessary, and then draw out (both ways) every 13th thread of the 52 left in. The edge of the open-work is worked in buttonhole stitch, each stitch

taking in 13 threads of the ground. Then work the open-work pattern as shown in No. 186, in overcast stitch, one stitch taking in two of the stripes formed of six loose threads; the pattern must occur in reversed position. The last row of these squares is worked with close buttonhole stitch. Then fill up the open space by taking the thread across them diagonally and working the centres in overcast stitch and point de reprise.



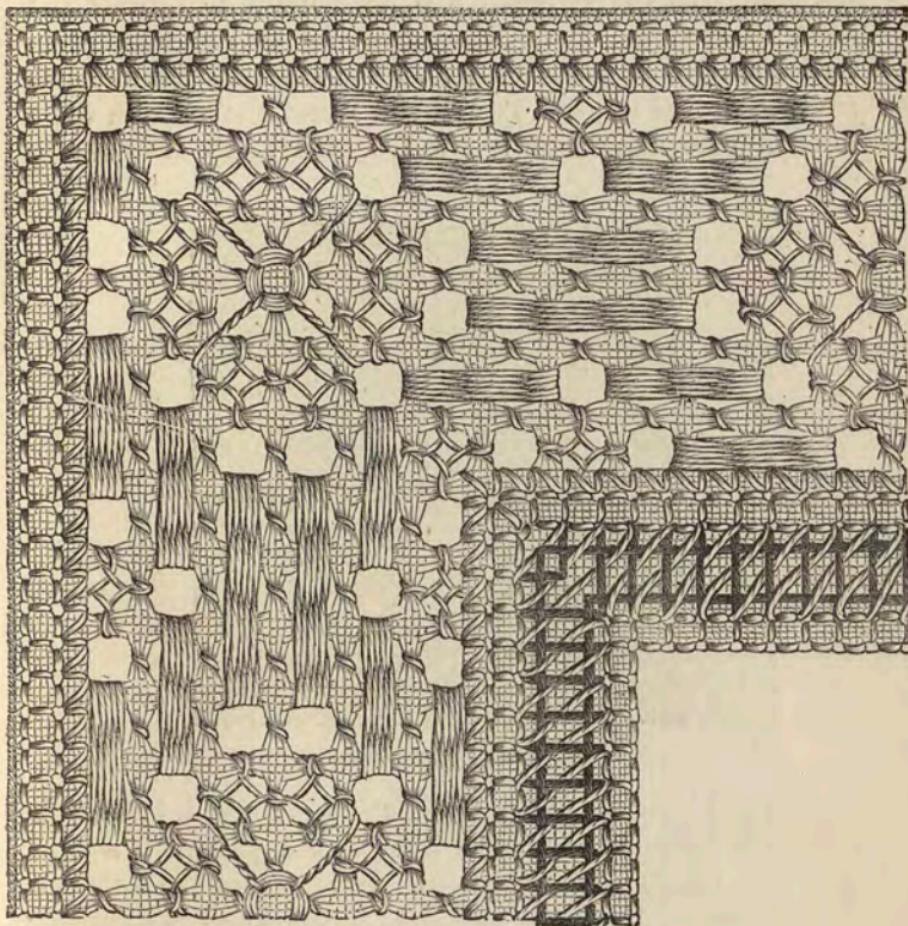
179.—DETAIL OF 176.

The squares from which the threads have not been drawn are worked with blue thread in buttonhole stitch, cross stitch, and point russe. When the open-work is completed sew on a band of Russian insertion, cutting away the ground from underneath. Both the lace and insertion are sewn on to the ground with buttonhole stitches of pale blue, and the same colour is used to embroider the patterns in point russe. The back of the case is then sewn to the front along each side underneath the lace, and

Designs for Tea-Cloths.

the flap is bound with a narrow band of cambric and fastened to the bag with button and buttonhole.

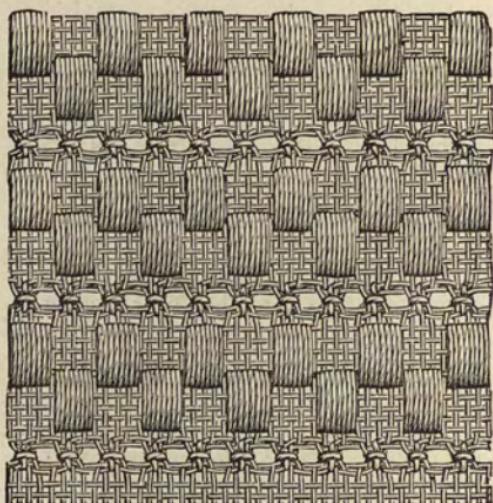
Nos. 187 to 190. Designs for Afternoon Tea-Cloths, &c.



180.—DETAIL OF 176.

If these designs are intended for borders the edges must be strengthened with close buttonhole stitch. The ground should be of medium coarseness in holland or crash. For No. 187

draw out 9 threads lengthways and across, and stitch round the squares, taking in 3 threads with every stitch. For No. 188, after working the squares in point d'esprit, fill in the wheels. No. 189. Draw out vertically and horizontally 10 threads and leave 10 threads. The margin must be worked with white thread in close buttonhole stitch. The 5 threads left undrawn are then worked in point d'esprit and overcast stitch with white thread. (See illustration.) No. 190. Alternately draw out 10



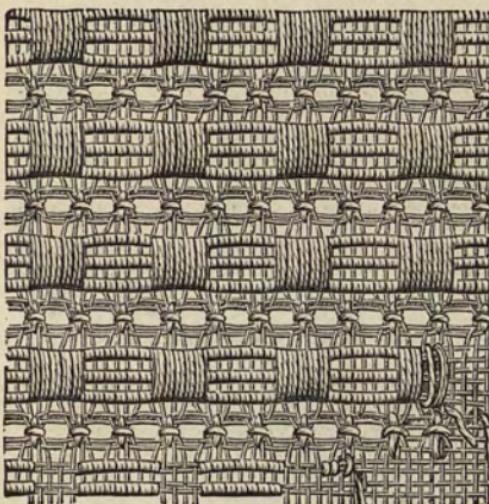
181.—SQUARE FOR TOWEL.

threads and leave 4. Work round the margin with buttonhole stitches of white thread. The open-worked pattern is worked with blue thread as follows:—In the centre of the 4 threads work 4 buttonhole stitches and carry on the thread in a slanting direction to the next 4. In the return row bring the thread back in the same direction and wind it round the connecting thread. (See illustration.) The stitches at the crossing points are put in with blue thread in point de reprise.

Nos. 191 and 192. Sections of Antimacassars (Punto Tirato

Square for Towels.

and Satin Stitch). Ground of écrù-coloured Russian canvas, embroidered with squares of red, blue, and white purse silk, in satin stitch. For the open-work pattern proceed as follows. Draw out the requisite number of threads and fasten on a needleful of écrù-coloured purse silk, wind round the cut threads of the narrow edge of the opening with close overcast stitches of écrù-coloured silk. Then darn the next 5 threads, and work the bar in overcast stitch and point de reprise.

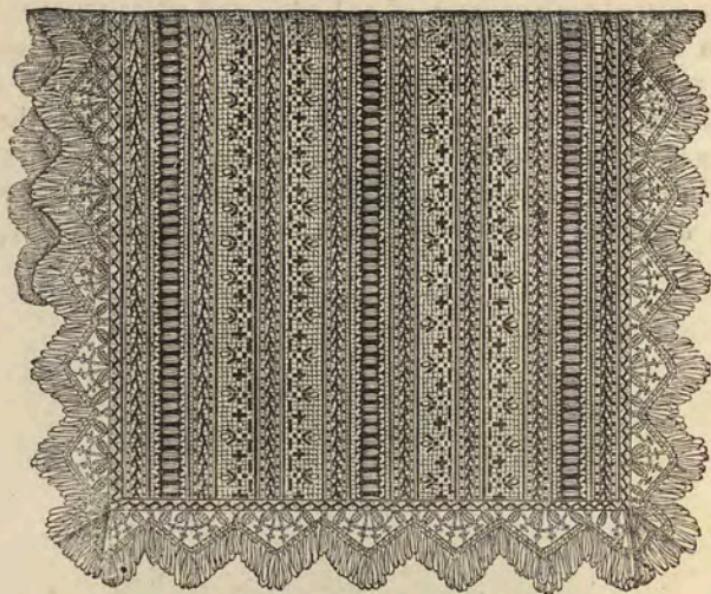


182.—SQUARE FOR TOWEL.

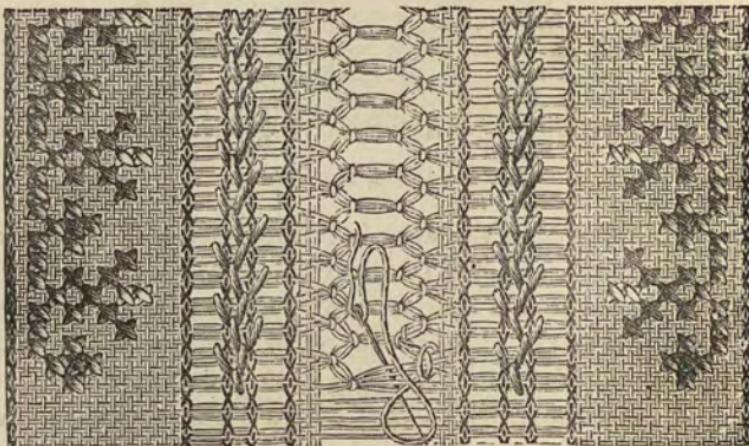
Round the outer edge the work is embroidered with blue silk in buttonhole stitch, and the fringe is knotted as follows:—Every 12 threads of canvas is wound round 6 times with écrù-coloured silk, then divide the threads and wind them round as before, but in reversed position. The ends of thread are then cut level. No. 192. For the deep border of this pattern the canvas is fringed out to the required length and breadth, and the bars of écrù-coloured silk are worked according to illustration in overcast stitch and point de reprise. The open-worked pattern is

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then edged round with buttonhole silk over four threads, and



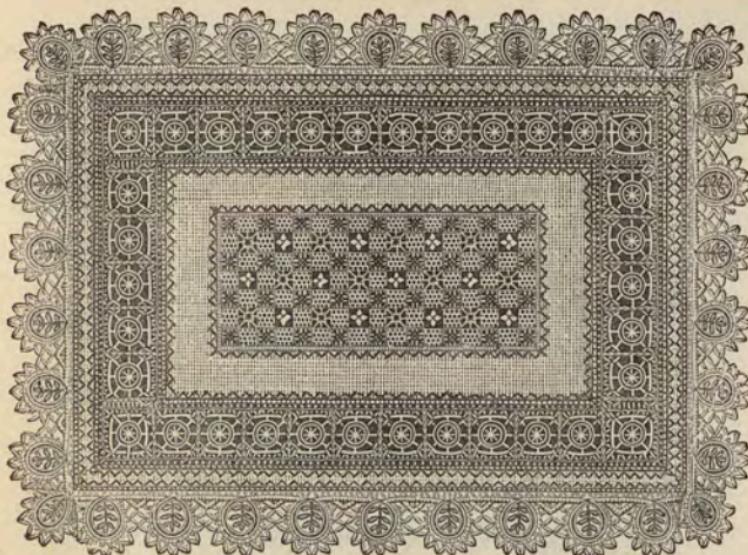
183.—ANTIMACASSAR (Cross-Stitch and Punto Tirato.)



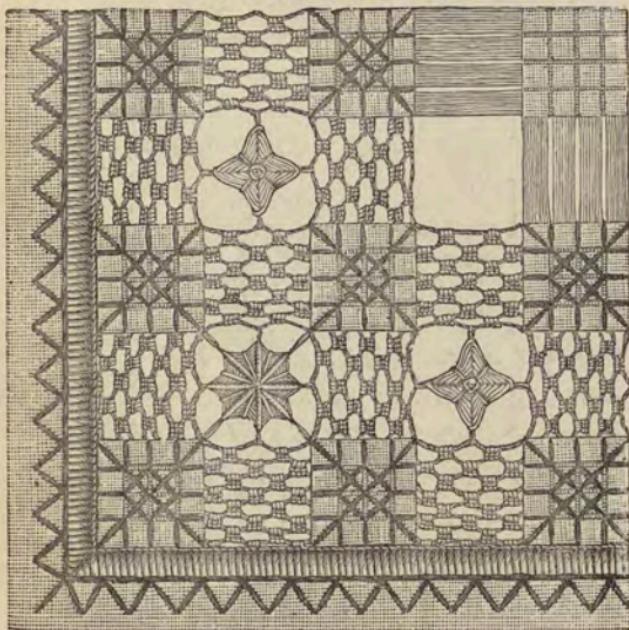
184.—DETAIL OF 183.

8 threads in height. The narrow open-worked pattern is effected

Négligé Case.

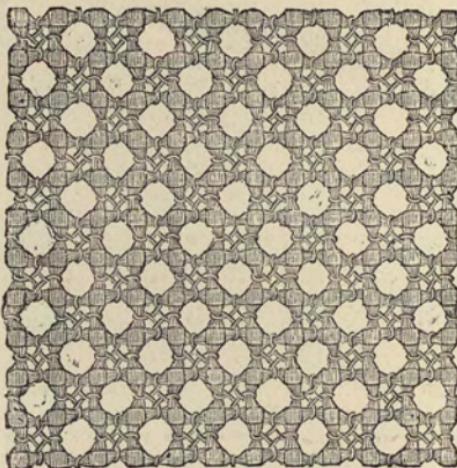


185.—NÉGLIGÉ-CASE.

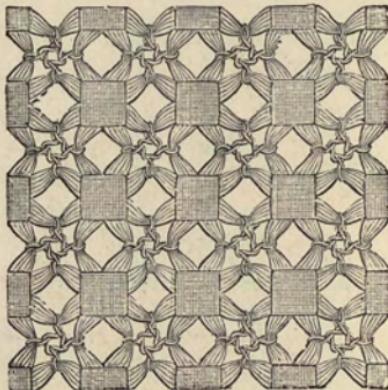


186.—DETAIL OF 185.

in a similar way. The open-work squares are filled up in a kind of netted stitch, with the leaf pattern in point de reprise and wheels in lace stitch. The rest of the embroidery is worked in



187.—PATTERN FOR TEA-CLOTH.

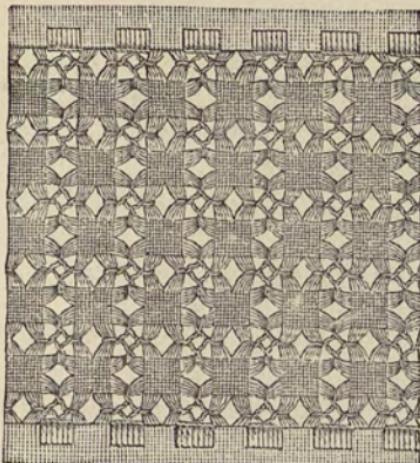


188.—PATTERN FOR TEA-CLOTH.

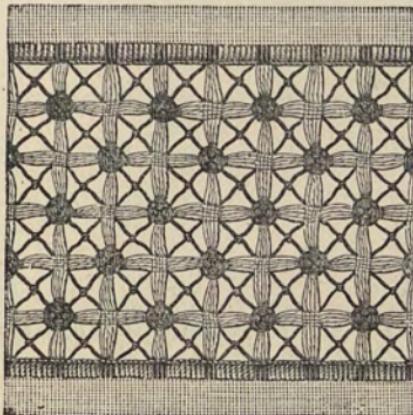
satin and overcast stitch with écrù-coloured silk. For the fringe, cross every six threads and knot them together, adding new threads as usual at the corners.

Designs for Tea-Cloths.

Nos. 193 to 197. Sofa-Cushion (Punto Tirato). Square cushion covered with écrù or pale yellow linen, not too fine, and



189.—DESIGN FOR TEA-CLOTH.

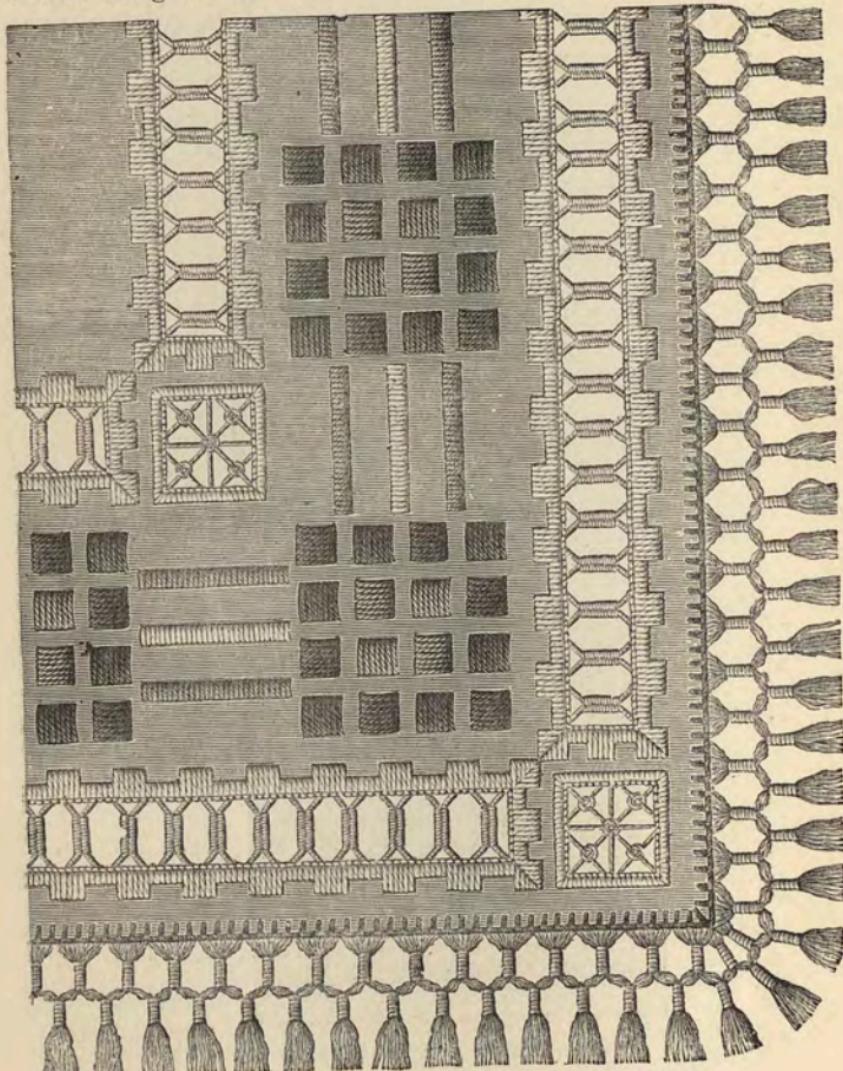


190.—DESIGN FOR TEA-CLOTH.

easily counted as to the strands. Begin in the corner with medium purse silk as follows:—At the point marked *a*, No. 196, draw out 3 vertical and 3 horizontal threads, not quite to the

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end of the ground, and about 4 inches long. Leave 3 threads,

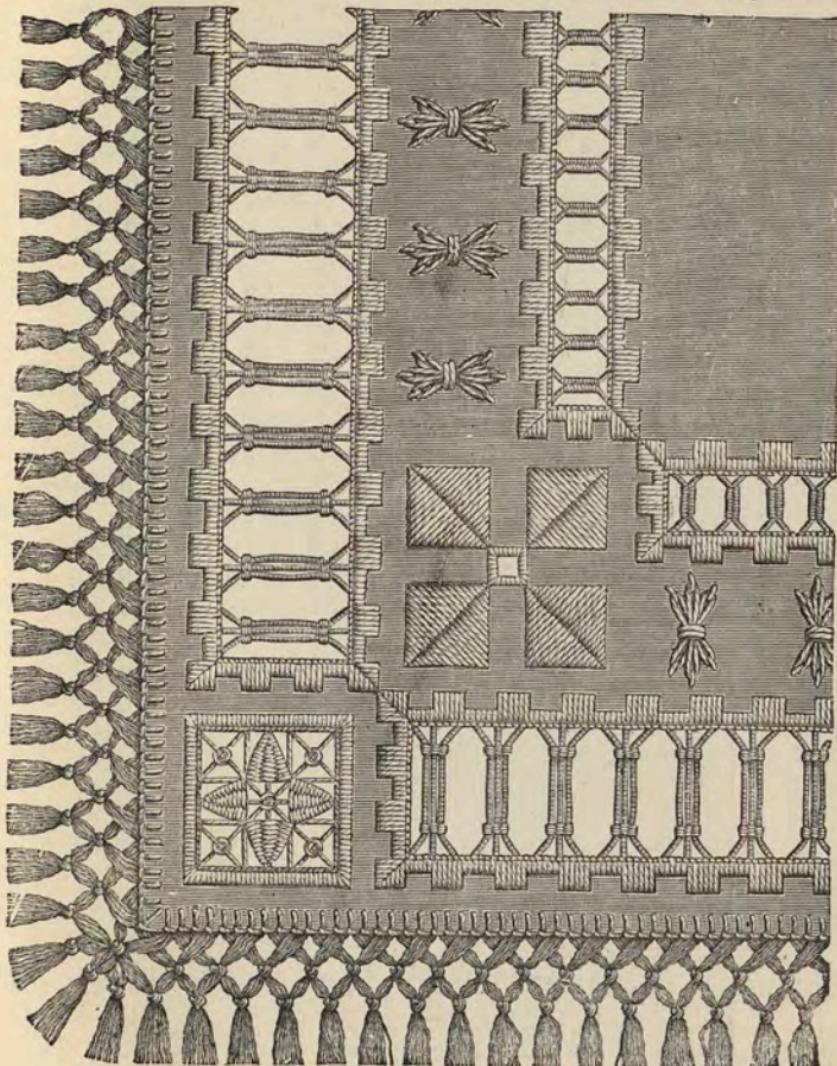


191.—SECTION OF ANTIMACASSAR (Satin-Stitch).

draw out 3 more threads as before, and repeat, until, as Illustration 196 shows, there are 5 rows of holes; then at the point

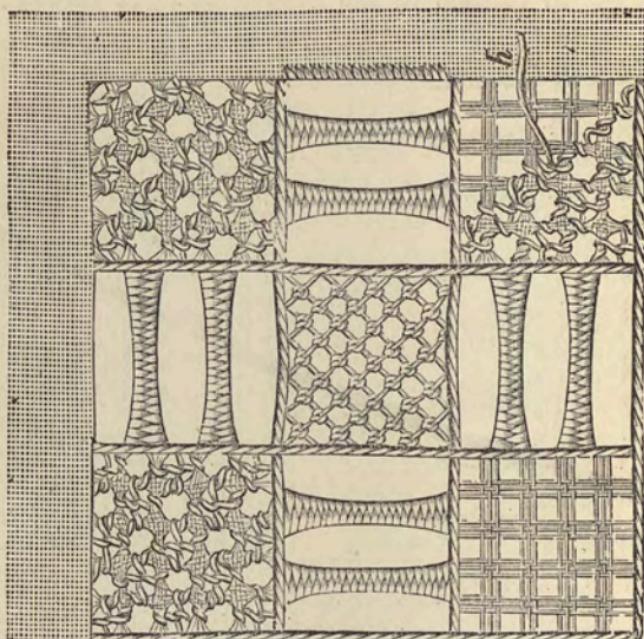
Antimacassar.

marked *b* cut 27 threads of the ground straight through, and

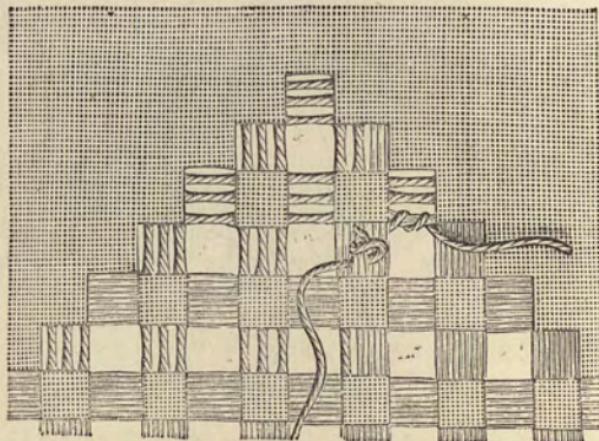


192.—SECTION OF ANTIMACASSAR (Satin-Stitch).

unravel them for $2\frac{1}{2}$ inches below the incision, leaving the outer edge untouched, then leave 3 threads remaining (see letter *c*),

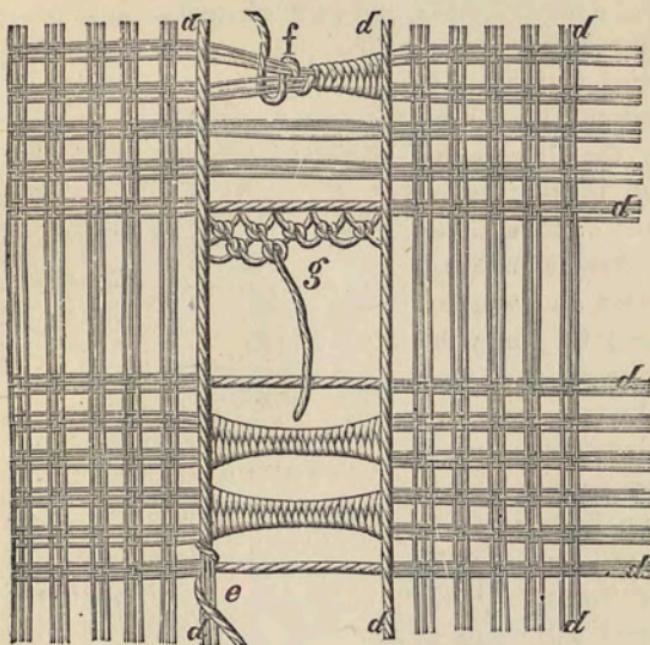


193.—DETAIL OF 197.

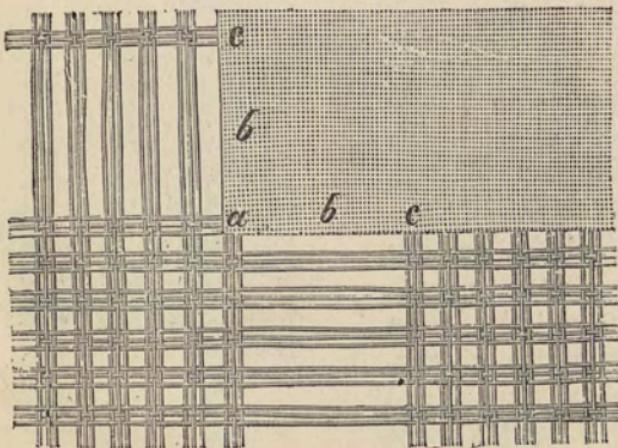


194.—DETAIL OF 197.

Detail of Sofa-Cushion.



195.—DETAIL OF 197.



196.—DETAIL OF 197.

draw out 3 more threads, and proceed in the way above described till a square is prepared. The punto tirato is then begun from the point marked *d* in Illustration 195, overcasting the threads and making them firm as shown at *e*; then fill up the 3 threads, taking 2 at a time and working according to *f* in point de reprise so as to form 2 graduated bars like those between *e* and *g*. The free square is then filled up in lace stitch. The punto tirato in the trellis-patterned squares is worked according to Illustration 193, letter *h*. The working thread should not be very tightly drawn. When the border has been sewn on in purse silk work round a row of satin and Holbein stitch as shown in Illustration 197. For the centre square consult Illustration 194. Begin from the centre by drawing out 9 threads and leaving 9 to the right and 9 to the left, continue as shown in the illustration, and work the punto tirato by overcasting every 3 threads; then

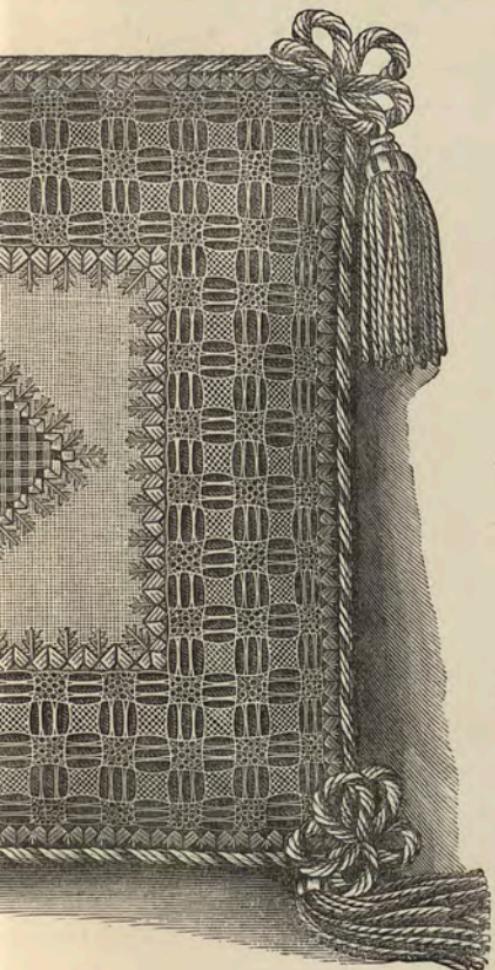


197.—SOFA

Sofa-Cushion.

work round the completed diamond a border of satin stitch and Holbein work. The cover should be placed over a cushion

of bright-coloured satin and edged with cord and tassels to match the satin ground.

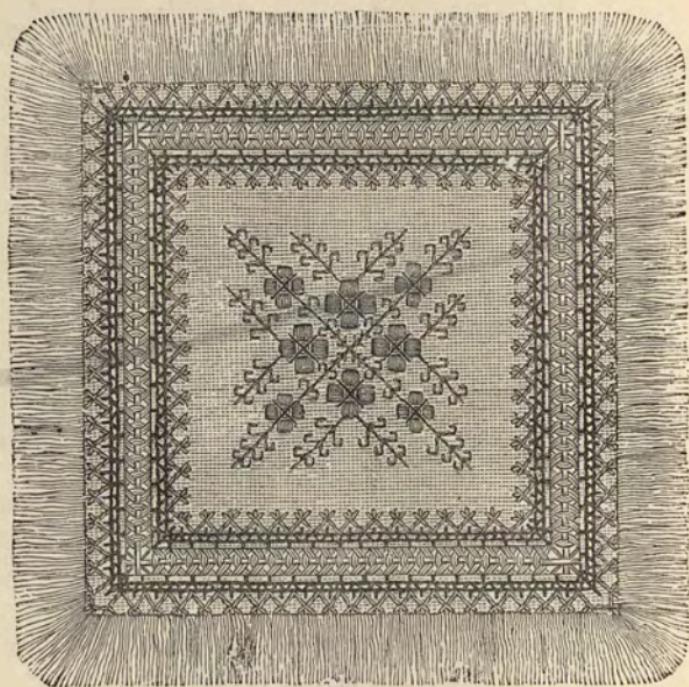


CUSHION.

threads are then drawn out horizontally to form the fringe and the cover is laid between damp cloths and ironed.

Nos. 198 to 201. Afternoon Tea - Cloth. Square ground of grey Java canvas, embroidered with coloured floselle in double satin stitch and Holbein work. The flowers are embroidered with two shades of red, and the tendrils and borders with olive green and black. In the centre are gold spangles, sewn on with black silk. The open hem is made by drawing out threads horizontally and vertically (see No. 199). No. 200 shows how a gold soutache is threaded through the spaces left by drawing out the threads. No. 201 shows the point de reprise stitches of grey silk which make the star patterns with the soutache. The

Nos. 202, 203, & 205. Antimacassar (Point Russe Crochet). Square of écrù-coloured guipure gauze 17 inches in diameter, with 9 inches left plain in the centre. For the open-worked pattern draw out 14 threads, and work every 8 of the threads left untouched with one buttonhole stitch of écrù-coloured thread. A wheel is worked in each corner. The embroidery

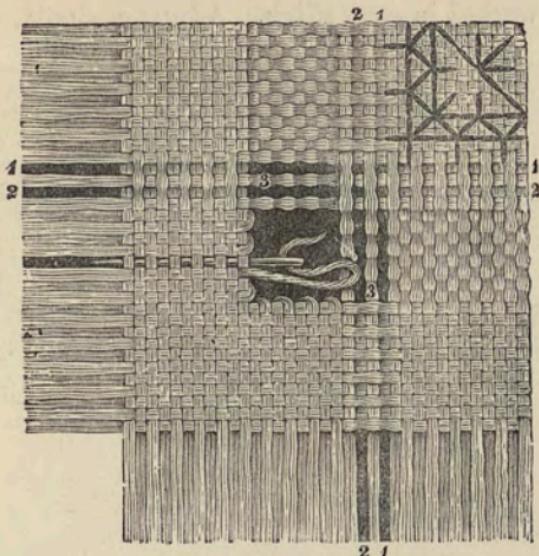


198.—AFTERNOON TEA-CLOTH.

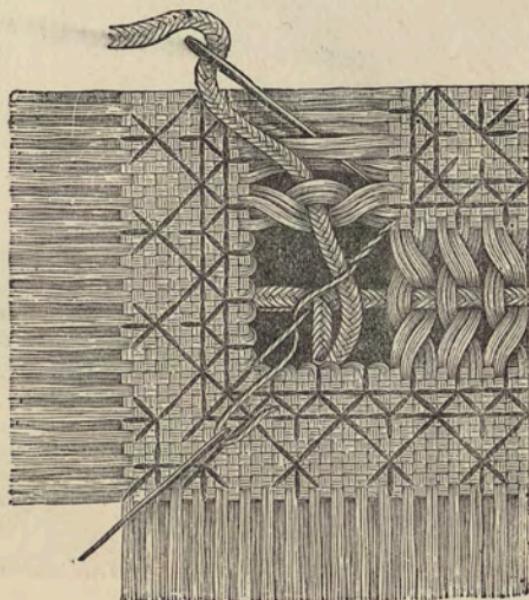
on the ground is worked from Illustration 202, with 3 shades of olive silk in point russe, chain, and cross stitch. Hem the square and add a lace border.

Nos. 204, 206, and 207. Antimacassar (Cross Stitch and Punto Tirato). Two strips of white linen gauze, 5 inches wide and 10 long, worked in punto tirato, and edged on either side by strips of écrù-coloured linen gauze $1\frac{1}{2}$

Details of Tea-Cloth.



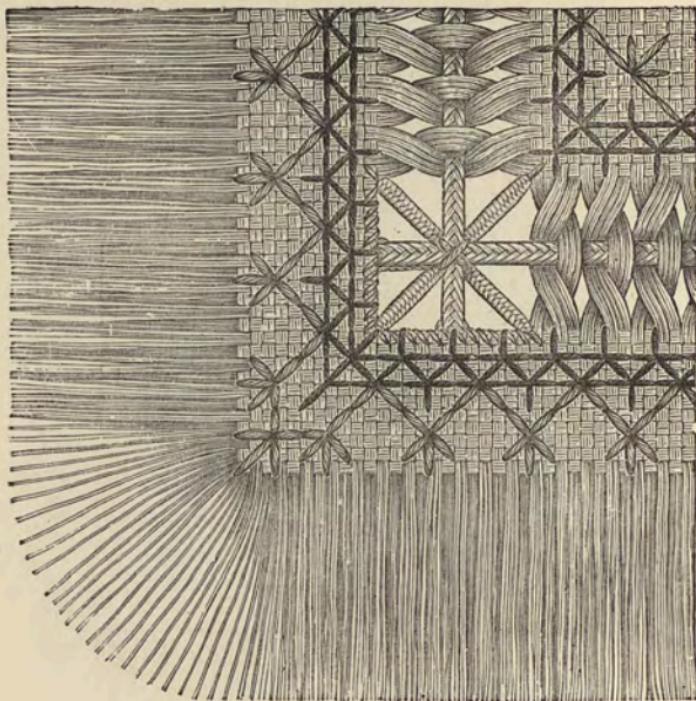
199.—DETAIL OF 198.



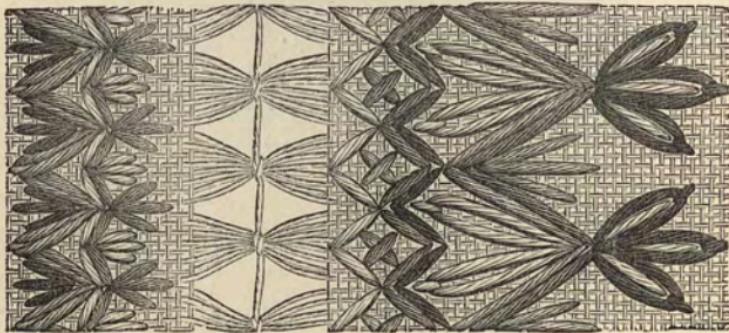
200.—DETAIL OF 198.

The Lady's Lace Book.

inch wide, worked in cross stitch. A band of similar embroidery



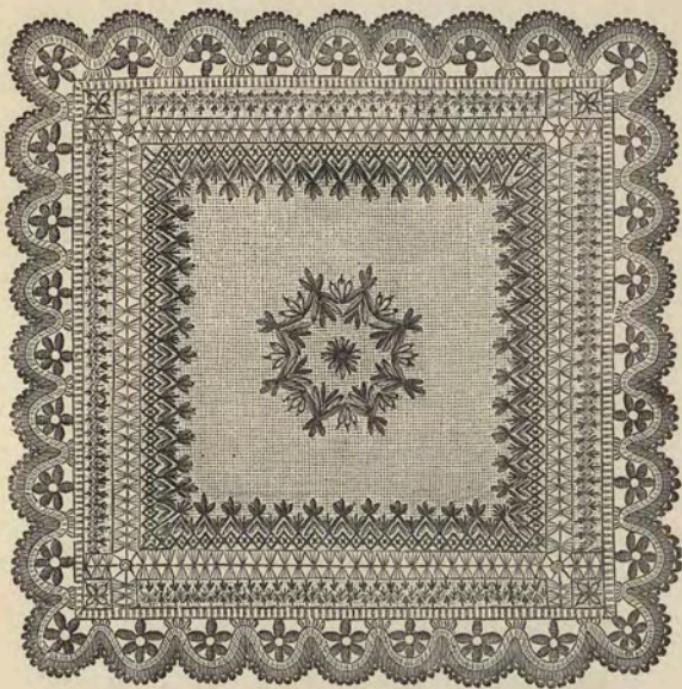
201.—DETAIL OF 198.



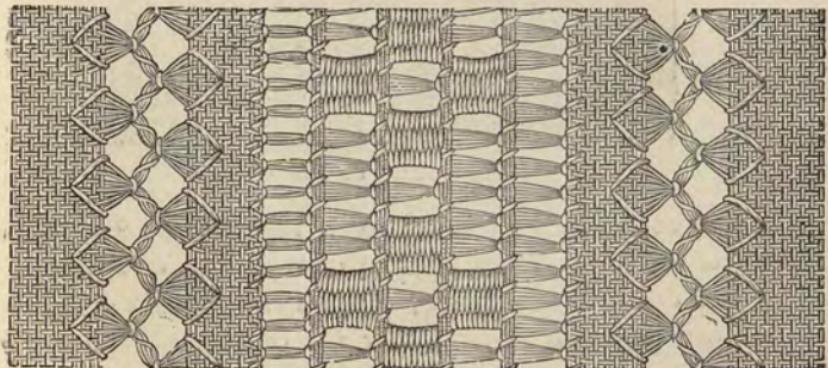
202.—DETAIL OF 203.

Antimacassar.

and an edging of white Russian lace is sewn round the outside

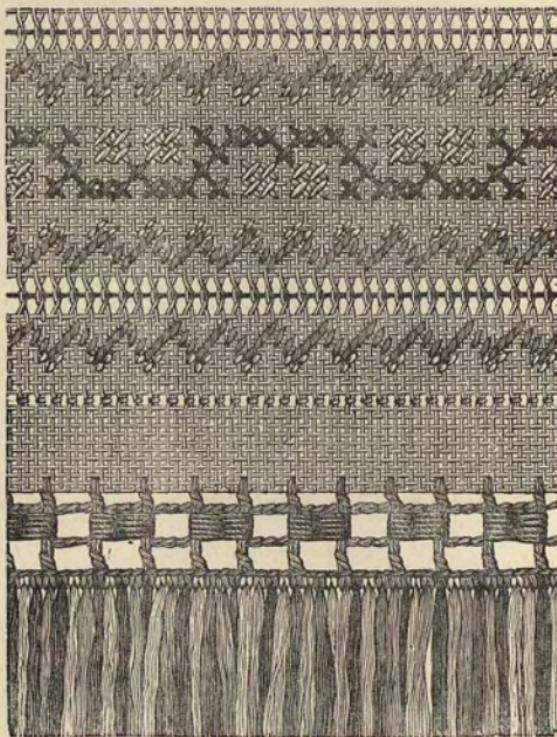


203.—ANTIMACASSAR.



204.—DETAIL OF 203.

of the antimacassar. For the punto-tirato draw out 10 threads on each side of the centre 50, overcast 8 of the loose threads with white embroidery cotton, * wind the working thread round the last 4 of the 8 threads, overcast these 4 with the next 4 threads on the other side of the pattern (see No. 204, which

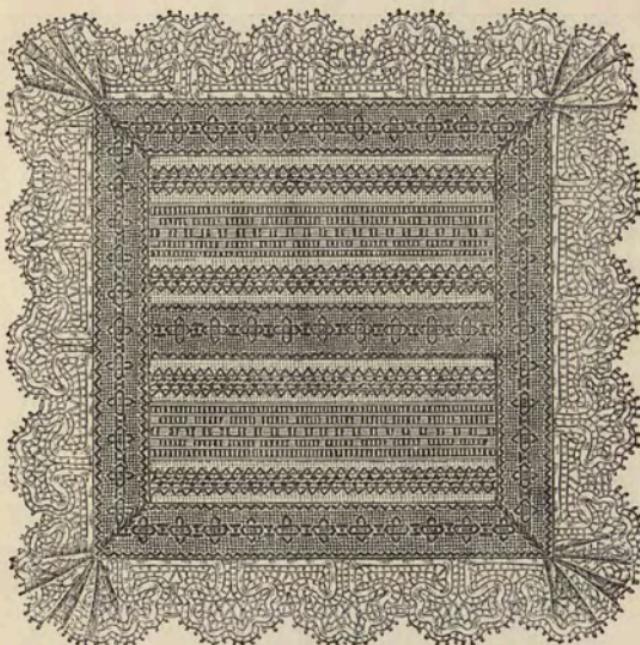


205.—DETAIL OF 203.

gives the pattern in the original size), repeat from *. Then work over the edges of the punto tirato pattern with diagonal stitches of écrù-coloured cotton, each stitch taking in 4 threads of the linen gauze in height. For the centre pattern leave 9 threads of the 50 on each side, and alternately draw out 4, leave 3, draw out 4, leave 9, so as to leave five spaces. To form the

Antimacassar.

bars, * overcast every 3 threads of the open rows with one stitch of white embroidery cotton, take the needle diagonally across the back of the 3 horizontal threads, bring the thread back again over the front of the 3 threads according to No. 204, repeat from *. After working the 5 rows of bars in this way, fill up



206.—ANTIMACASSAR.

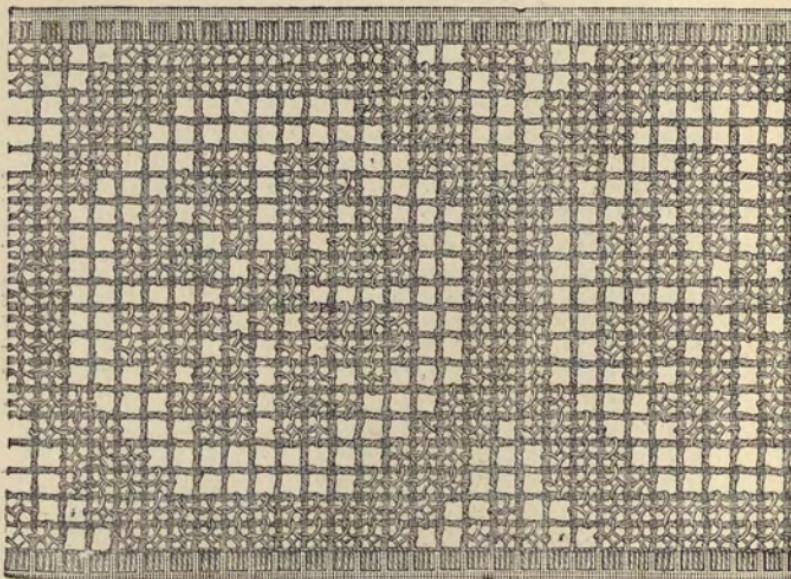


207.—DETAIL OF 206.

every three bars in the centre rows with écrù-coloured cotton, in point de reprise, according to No. 204. The cross stitch on linen gauze is worked according to No. 207, with light and dark red silk. The antimacassar is then edged round with braid

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embroidered in the same way, and worked at the corners in feather stitch with similar silk. The braid is sewn on to the linen gauze with herring-bone stitches of dark red silk. The Russian lace is then sewn round, pleated at the corners, as shown in the illustration.



208.—BORDER FOR HANDKERCHIEFS.

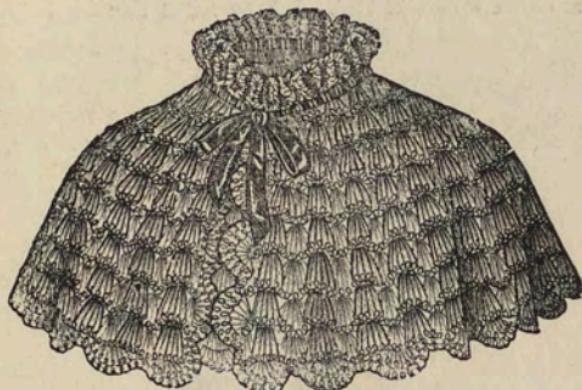
No. 208. Border for Handkerchiefs. Ground of fine cambric, with a border in punto tirato, filled in with fine stitches of point d'esprit and buttonhole.

CROCHET PATTERNS.

1.—*Crochet Pelerine.*

Materials: A pound of single Berlin wool; an ivory crochet needle.

Beginning at the neck with a chain of 103 stitches, work backwards and forwards, the upper rows being crocheted tightly, the lower gradually looser.



1.—*Crochet Pelerine.*

1st row: miss the first 3 stitches, then 1 long in each stitch. 2nd row: 3 chain, alternately 1 plain in the 2nd following stitch, 5 long in the 2nd following, lastly, 1 more plain in the 2nd following stitch. 3rd row: 3 chain, alternately 5 long in the next plain of the previous row, 1 plain in the middle of the next 5 long. 4th to 7th rows like the previous row. 8th row: 3 chain, alternately

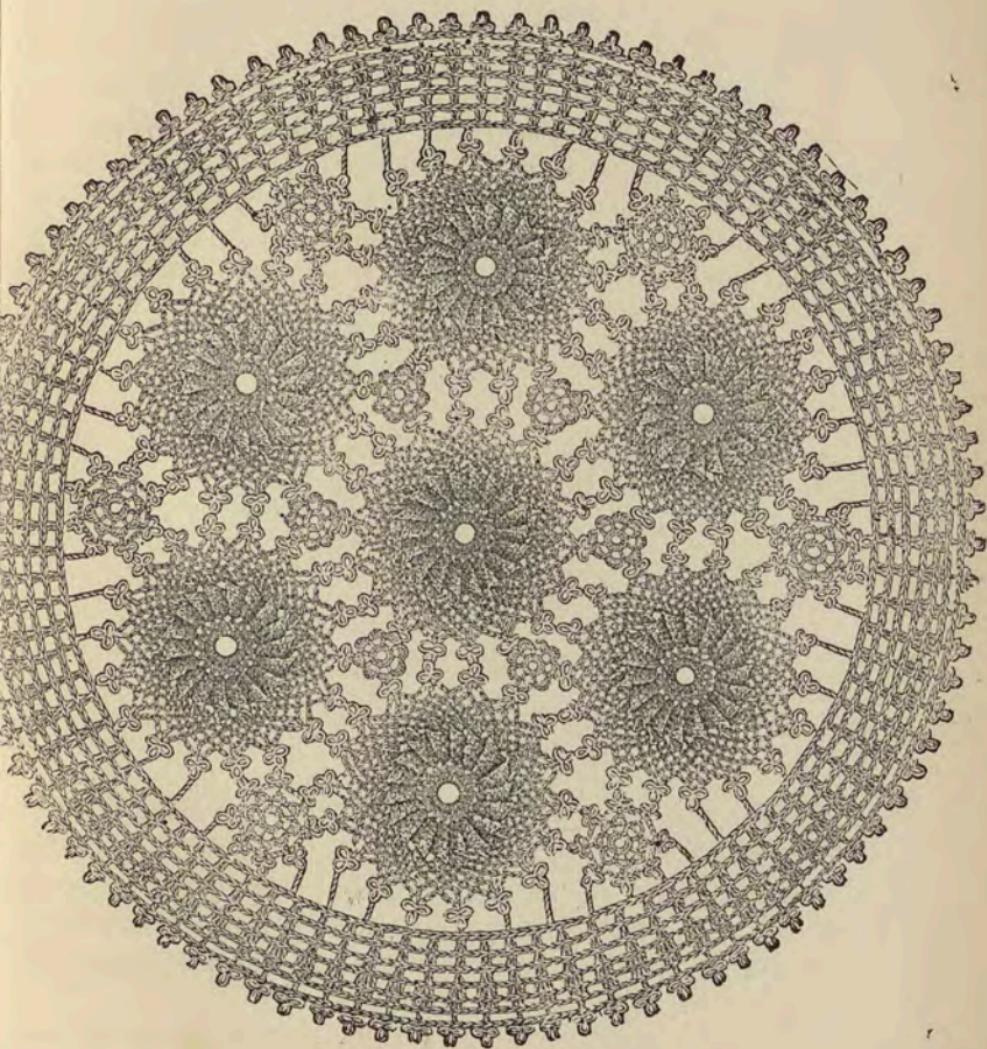
1 plain in the middle of the 5 long of the previous row, 7 double in the next plain. 9th to 13th rows: like the last. 14th row: 3 chain alternately 2 plain in the 4th and 5th of the next 7 double, 7 double in the following plain. 15th row: 3 chain, alternately 2 plain in 4th and 5th of the next 7 double, 8 double in the next 2 plain. 16th to 19th rows: like the last, but in 19th row instead of 2, 3 plain in the 4th to 6th of the next 8 double. Then follow 6 shortened rows which make the cape fit better at the back, crocheted in the same manner as the previous rows, only that instead of 8 double, 9 double must be crocheted in the 3 plain stitches; the 1st of these 6 rows is crocheted in the middle 22 designs, the 2nd on the middle 17, the 3rd on the middle 12, the 4th on the middle 7, the 5th on the middle 2, and the 6th only on the middle design. Make a scallop of long treble all round, with 3 times the number of stitches at the neck to form the frill.

2 to 5.—*Courette in Crochet.*

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 10, and steel crochet needle.

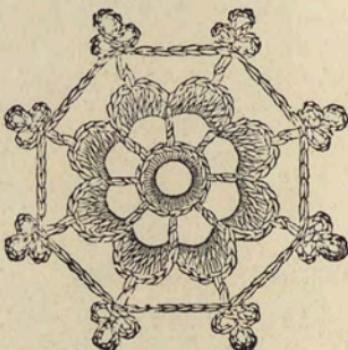
This very pretty pattern is composed of separate circles representing dahlias in raised work upon an open centre. No. 4 shows one of these large circles in full size, No. 3 one of the small circles placed in the spaces between the larger ones, No. 5 part of the border, and No. 2 the courette when completed, but in reduced size.

For each large circle make a chain of 20 stitches, and join it into a circle. 1st round: 30 stitches of double crochet over the circle of chain stitches. 2nd round: 36 stitches of double crochet. 3rd round: 1 double, 5 chain, miss 1. 4th round:



2.—Coverlet in Crochet.

The same as the preceding—the 1 double always on the 3rd chain. 5th round: Close double crochet; 3 stitches in 1 in the centre stitch of each loop. 6th to 12th round: The same as the 5th, close double crochet, increasing in the centre of each small scallop, which forms the 18 raised petals of the dahlia. 13th round: Here begins the open-work border round the dahlia. Work 1 double between 2 petals, taking together the 2 centre stitches, 1 double in the next, 5 chain. There will be

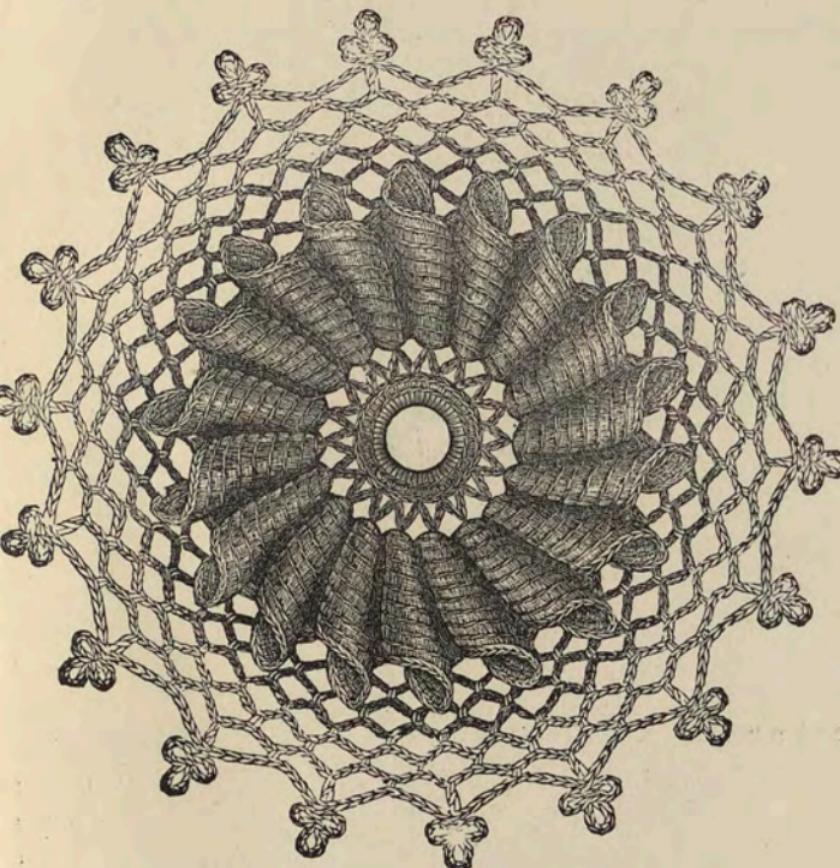


3.—Showing one of the small Circles
full size of No. 2.

18 loops of 5 chain in the round. 14th to 17th round: 1 double in centre of each loop, 5 chain between. 18th round: 1 double in centre of 1st loop, 4 chain, 1 treble in next loop; in the top of this treble stitch work 3 double, with 3 chain between each; make 4 chain. Repeat the same all round, and the large circle is completed. Six of these are required.

For each small circle make a chain of 10 stitches, and join it into a round. 1st round: 16 stitches of close double crochet. 2nd round: 1 treble, 3 chain, miss 1, 8 times. 3rd round: 9 treble over each loop of chain, 1 double between. This com-

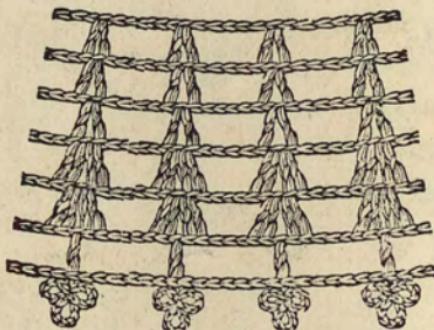
completes 1 of the 6 small circles placed round the large ones in the centre of the couvrette. The 6 that are placed between the 5 other large circles have 1 more round, which is worked as



4.—Showing one of the large Circles full size of No. 2.

follows:—1 treble in the centre of 1 scallop in the top of this treble stitch, 3 double, with 3 chain between each, 6 chain Repeat the same all round

When all the circles are completed, join them together, as seen in illustration 2, and work the border as follows:—1st round: 1 treble in one of the trefoil branches of a small circle, 8 chain, 1 treble in next trefoil, 8 chain, 1 treble in 3rd trefoil, 8 chain, 1 long treble in 4th trefoil, 10 chain, 1 long treble in 1 trefoil of a large circle, 1 treble in each of the 4 next trefoils of the large circle, 8 chain between each 8 chain, 1 long treble in the last trefoil of the large circle, 10 chain. Repeat all round.



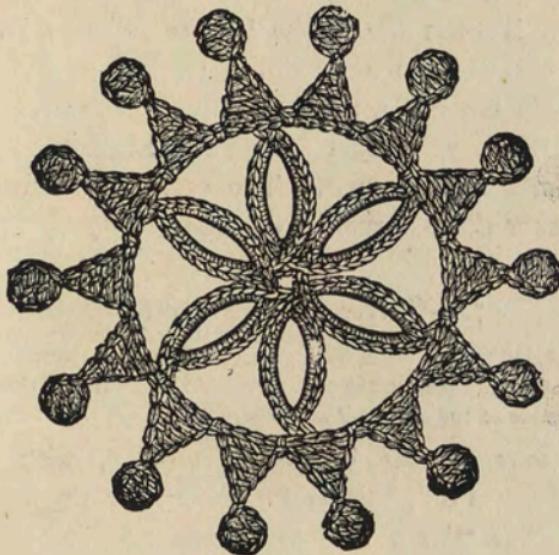
5.—Border for Couvrette.

2nd round: 2 treble, with 1 chain between, in first stitch of last round, * 4 chain, miss 5, 2 treble with 1 chain between next stitch. Repeat from *. 3rd and 4th rounds: The same as the 2nd. The 2 treble always in 1 chain. 5th round: In each 1 chain, 4 treble, with 1 chain between the 2nd and 3rd, 4 chain after the 4 treble. The same all round. 6th round: The same as the 5th. 7th round: 1 treble in 1 chain, 1 trefoil in the top of the treble, 6 chain. Repeat the same all round, which completes the couvrette.

6.—Star in Crochet.

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 80, or with No. 8 or 10 for couvettes.

A number of these stars joined together will make very pretty strips of insertion. For this purpose they should be worked with fine cotton. They may also be used for trimming



6.—Star in Crochet.

collars, cuffs, and cravats, the material being cut away underneath. If worked with crochet cotton No. 8 or 10, they will make nice couvettes, bed-quilts, &c.

The star is begun by the outer circle. Make a chain of 70 stitches, and join it into a circle. * Make 10 chain, miss 3, work 1 extra long treble, 1 treble, and 1 double, inserting the needle under the chain, then 1 double worked as usual, 1 long double, 2 extra long double, miss 4, and work 1 double, in-

serting the needle *under* the 5th. Repeat 13 times from *. Fasten off, and for the centre of the star work as follows:—

1st round: * 10 chain, turn, miss 1 and work 1 double in the next 7 chain, 1 double in the 1st of the 10 chain, thus forming 1 loop. Repeat from * 5 times more.

2nd round: 12 double on the first loop of chain of the first branch, 1 double in the centre of the branch, 2 chain; slip the stitch which is upon the needle in one of the stitches of the foundation chain of the outer circle, work 1 double in the first of the 2 chain last made, then 12 double in the remaining loop of chain of the branch, and 1 double at the bottom of the branch. Repeat 5 times more from *. The centre star must be joined on to the outer circle at regular distances.

7.—*Crochet Silk Bag over Rings.*

Materials: 2 skeins each of black, blue, rose, and drab coarse purse twist; 8 skeins of the spangled silk for the top part of the bag and strings; the tassel for the bottom is made of the silks that are left; rings.

Work over a ring in double crochet, with black, 48 stitches and fasten off; this is for the centre ring. Then with the rose colour take a ring and work 24 stitches in double crochet as before, take a second ring, and work 24 double crochet over it without cutting off the silk, work over 4 more rings in the same manner, then work on the other side of the rings to correspond, join the first and last ring together, and sew in the centre ring; this completes the 1st circle. Work 12 more rounds in the same way, 3 rose colour, with drab centre, 3 blue with black, 3 drab with rose centre, 3 black with blue, join 6 circles of the alternate colours to the 1st circle, 1 to each ring, then sew the second ring to the corresponding one of the next circle, till the 6 are united; join the other 6 circles in the fol-

lowing manner : join one ring to the second from the one that was sewed to the 1st circle, join the next ring to the correspond-



7.—Crochet Silk Bag.

ing one of the next circle (which will be the one opposite to the one sewed in the 1st circle), and repeat, joining the other 5 in

the same way. For the small diamond make a chain of 5 stitches and unite it, work 4 long stitches into the circle, make 2 chain, work 1 single stitch to the centre of the ring missed in joining the last circle, make 2 chain, work 4 long into the circle, make 2 chain, and work a stitch of single crochet to the centre of the next ring, make 2 chain, work 4 long into the same place, make 5 chain, work 4 long into the same place, make 2 chain, and work a stitch of single crochet to the next ring, make 2 chain, and join it to the first of the long stitches ; this completes the diamonds ; work 5 more, joining them in the same way, then work over 12 rings, and join one on each side of every diamond ; this completes the lower part of the bag. For the top part of the bag work 3 stitches of double crochet to the centre of each ring, make 5 chain, and repeat. 1st round : Work 1 long stitch, make 1 chain, miss 1 loop, and repeat. Work 12 more rounds in the same way, working the long stitch into the chain stitch of last row. Run some cord in the top of the bag to match one of the colours used, and make the tassel for the bottom from the silk that is remaining after working the crochet.

8.—*Crochet Sovereign Purse.*

Materials: 1 skein of black purse silk: 1 skein of coloured ditto; a few steel beads; and a steel clasp.

The open portion of this purse is worked in coloured, and the raised rose and outer border in black, silk, the latter being dotted with steel beads. A few rows of plain double crochet are worked, increasing where necessary, to make the work lie flat; then 4 rows of loops of chain in coloured silk, and then 3 rows of thick double crochet, threading the beads first on the



8.—Crochet Sovereign Purse.

silk, and pushing them up to the stitches when required. The black silk must now be joined on to the centre, and the little

raised piece worked in treble crochet, inserting the hook on the *upper* side of the stitches. Three rounds of treble are executed, and when both sides of the purse are finished they should be joined together (except where the clasp is put on) by a row of open treble, ornamented with beads. This purse is so easy to make, that it might be worked without the least difficulty from the illustration.

9.—*Stars in Crochet.*

Materials : Messrs. Walter Evans and Co.'s crochet cotton No. 8 or 20.

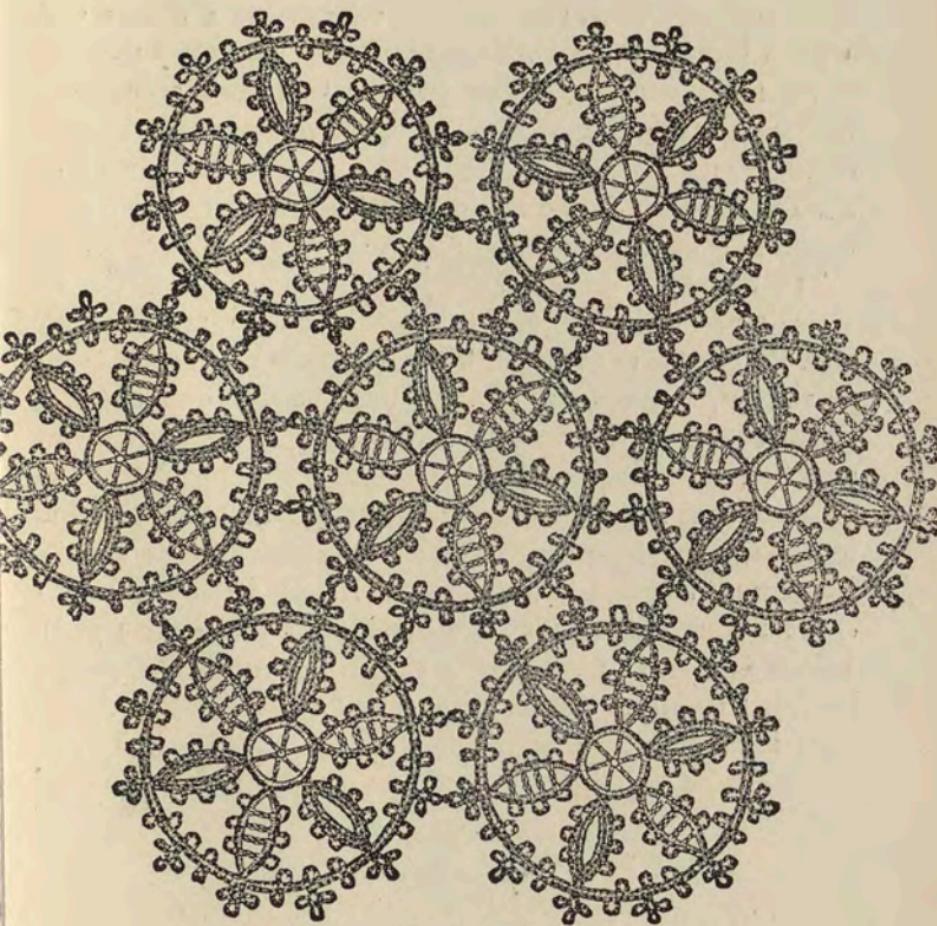
This pattern can be used for a couvrette or pincushion cover, according to the size of the cotton with which it is worked.

Each star is begun in the centre by a chain of 8 stitches. In the 1st stitch work 1 treble, * 4 chain, 1 treble in this same 1st stitch, repeat from * 3 times more, 4 chain, 1 slip stitch in the 4th of the 8 chain. You have thus formed 8 rays, joined to the 1st stitch. Now work (without cutting the cotton) the branches, which are begun from the centre.

1st branch.—1st round : 18 chain, 1 treble in the 13th, so as to form a purl with the last 5, 2 chain, 3 treble with 2 chain between, missing 2 stitches under the 2 chain, 2 chain, 1 slip stitch in the last of the 18 chain.

2nd round : 2 double over the 1st 2 chain, 2 double with 1 purl between over the next 2 chain, 2 double over the next 2 chain, 1 purl, 7 double over the next 5 chain ; then, on the other side of the branch, 1 purl, 2 double, 1 purl, 2 double, 2 double with 1 purl between, 2 double on the last 2 chain of the branch, 1 slip stitch in the stitch from which the leaf was begun, 5 double over the 4 chain of the circle. Here begins the second branch.

1st round of the 2nd leaf: 22 chain, 1 double in the last, so as to form a circle.



9.—Stars in Crochet.

2nd round: 1 double in each of the 10 first chain, in the next stitch work 1 double, 1 chain, 1 double to form the point.

1 double in each of the 10 remaining stitches, 1 slip stitch in the 1st stitch of the 1st round.

3rd round: 3 double, 1 purl, repeat from * twice more, then work in double crochet as far as the point, work 2 double with 1 chain between, then work the 2nd half of the branch the same as the 1st. Before beginning the next leaf, work 5 double on the chain stitches of the circle; work 6 branches, repeating alternately the 2 above explained; cut the cotton and fasten it on again to the point of one of the branches, in order to join them together by the two following rounds:—

1st round: 1 double in the point of one of the leaves, * 4 chain, 1 purl under the chain; thus make 5 chain, turn the chain with the crochet to the right, insert the needle downwards in the first chain, and make a slip stitch, 4 chain, 1 purl under, 4 chain, 1 purl under, 4 chain, 1 slip stitch in the point of the next leaf, repeat from * five times more.

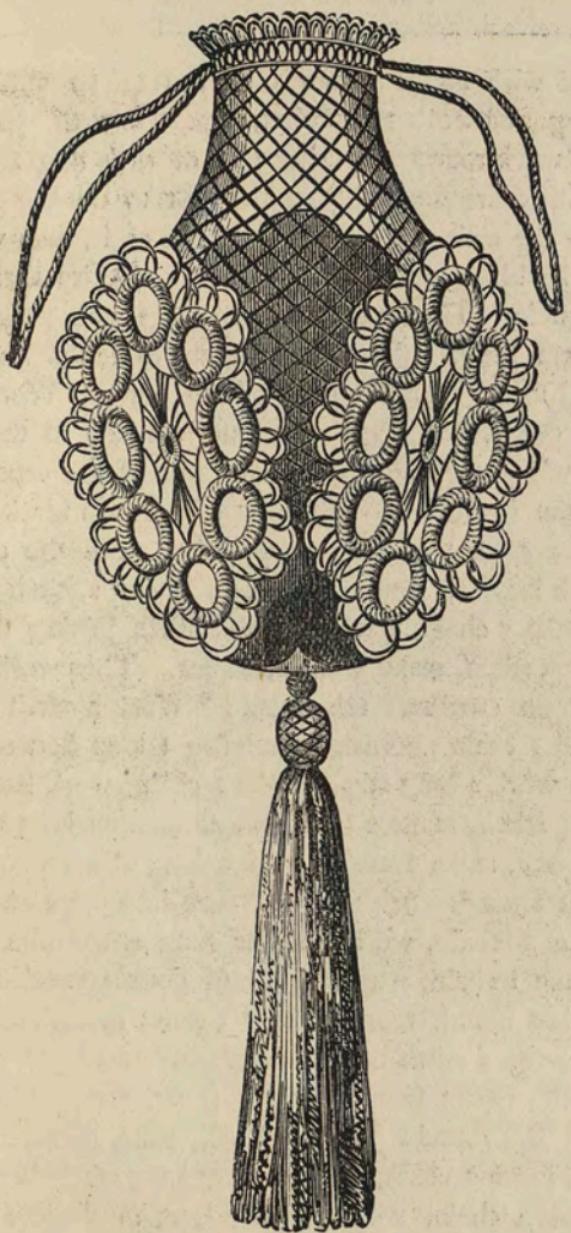
2nd round: * 4 double over the nearest 4 chain; 1 purl as usual—that is, above the chain—4 double over the next 4 chain. Now work 1 trefoil (thus: 1 chain, 1 purl, 1 chain, 1 purl, 1 chain, 1 double in the 1 double coming just before the 3 purl), 1 double on each of the next 4 chain of last round, 1 purl, 5 double, 1 trefoil, repeat five times from *.

Join the stars by a few stitches, as seen in the illustration.

10.—*Crochet Purse over Rings.*

Materials: 67 rings; 2 skeins each of cerise and black, and 1 of maize coarse purse silk.

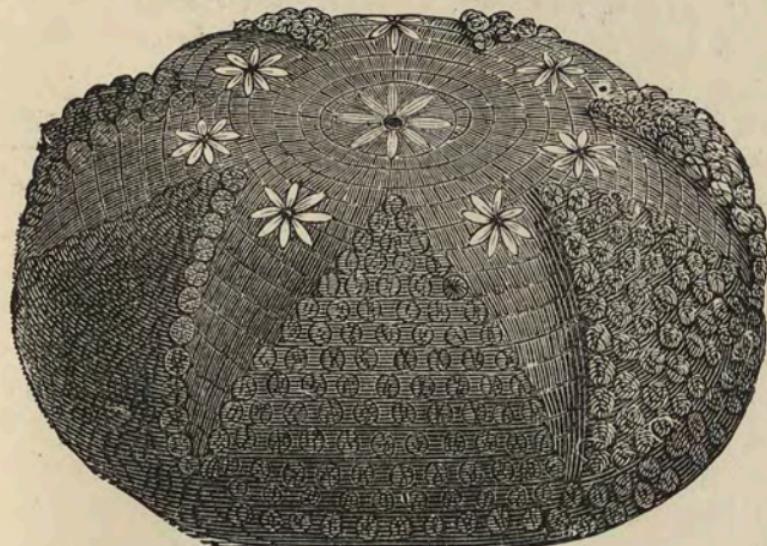
Work in double crochet with maize over one ring 38 stitches; this is the centre ring for the bottom of the purse.



10.—Crochet Purse over Rings.

Then work with cerise colour over a ring 19 stitches, take another ring and work 19 stitches, repeat this till you have 6 rings, then work round the other half of each ring 19 stitches ; and when the 6 are finished, join the first to the last to make a circle ; sew the maize ring into the centre of it, then work over 12 rings with black in the same manner, and place them outside the cerise circle. Then work over 16 rings with maize colour, and join them beyond the black, but not to lie flat down ; they are to stand up to form the sides of the purse. Work over 16 rings with cerise, and these you can join one to each of the former rounds in working the second half of the crochet, as it will save the sewing. Work over 16 rings in black, and join them in the same manner to the cerise. For the edge, with cerise, work into the centre stitch of the ring a stitch of double crochet, make 5 chain, work into the stitch joining the 8 rings an extra long stitch, make 5 chain, repeat. Then work 4 rounds of single open crochet. 6th round : * Work a stitch of double crochet and 1 chain alternately, missing 1 loop between each 4 times, then work a long stitch, make 1 chain, work into the next loop 1 long stitch, make 2 chain, work another long stitch into the same place, make 1 chain, work a long stitch into the next loop, repeat from *. 7th round : Work into the 2 chain 1 long stitch, make 2 chain, work another long stitch into the same place, * make 1 chain, work a stitch of double crochet into the 1 chain in last round, repeat from * 3 times more, miss the next 1 chain, * work a stitch of double crochet into the next 1 chain, make 1 chain, repeat from * 3 times more, then repeat from the beginning. 8th round : Join the black, work into the 2 chain 1 long stitch, make 2 chain, work another long stitch into the same place, make 2 chain, work another long stitch into the same place, make 1 chain, work a 4th long stitch into the same place,

* make 1 chain, work a stitch of double crochet into the 1 chain, repeat from * 3 times more, miss the next 2 stitches of double crochet, * work a stitch of double crochet into the 1 chain, make 1 chain, repeat from * 3 times more, then repeat from the beginning. 9th round: Work into the 2 chain 1 long stitch, make 2 chain, work another long stitch into the same place, repeat the stitches of double crochet with 1 chain between, as in last round, then repeat from the beginning. 10th and 11th rounds the same as the 9th. Add a tassel at the bottom, and strings run into the last row of open crochet complete the purse.

11.—*Crochet Brioche Cushion.*11.—*Crochet Brioche Cushion.*

Materials: 10 skeins of 12-thread fleecy, of six shades of red (these should be most of the darker shades); 2 skeins of white ditto; 1 skein of white filoselle.

Make a chain of 196 stitches with the darkest shade of red

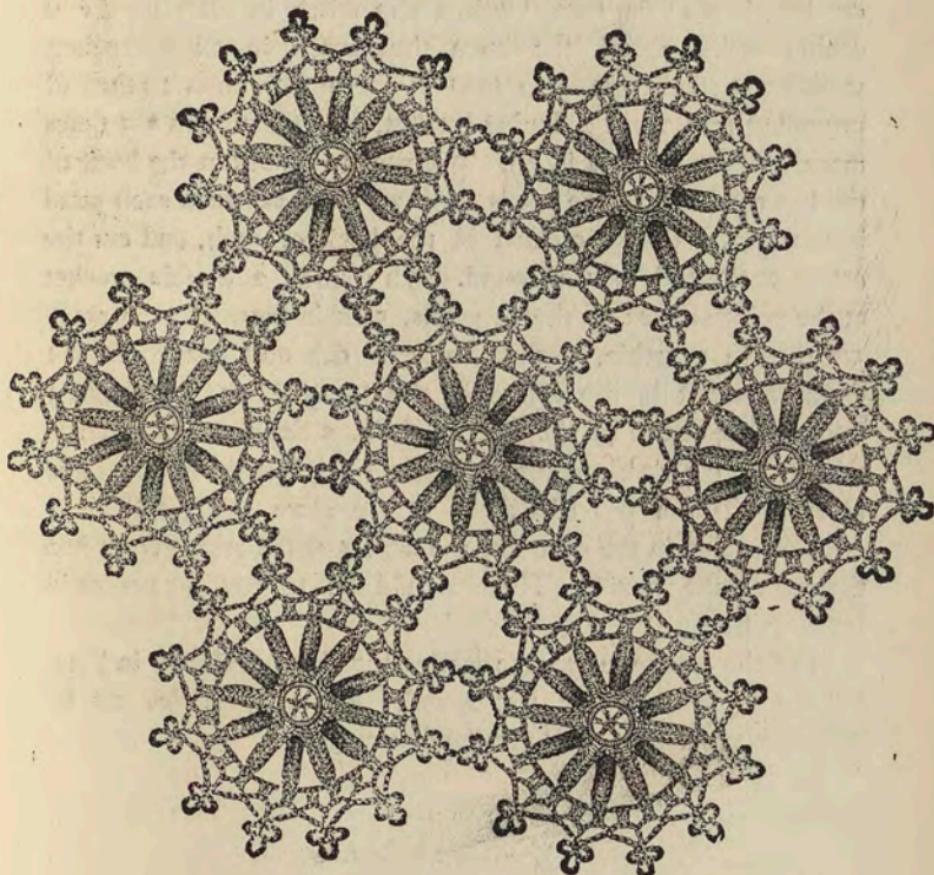
wool, and join it into a circle. Work 1 round of raised spots thus:—Turn the wool 5 times round the needle, insert the needle in 1 chain, and draw it through all the loops, then work 1 slip stitch, insert the needle in the next stitch, work 1 double, and begin a fresh spot. Continue in the same way all round. 2nd round: Divide the round into 7 parts; work 12 spots with the 3rd shade of red, always working 1 double between each spot, and taking care to place them between those of preceding round: after 12 spots, work 1 double, then 12 more, and so on. 3rd round: 3rd shade of red, 11 spots, 1 double. 4th round: 4th shade, 10 spots, 3 double. 5th round: 5th shade, 9 spots, 5 double. 6th round: Same shade, 8 spots, 7 double. 7th round: 5th shade, 7 spots, 9 double. 8th round: Same shade, 6 spots, 11 double. 9th round: Same shade, 5 spots, 13 double. 10th round: 6th shade, 4 spots, 15 double. 11th round: Same shade, 3 spots, 17 double. 12th round: Same shade, 2 spots, 19 double. 13th round: Same shade, 1 spot, 21 double. The pattern of raised spots being now completed, continue to work with the lightest shade of red in double stitches, decreasing once above each pattern, so as to close up the circle gradually. The white flowers are worked over the plain part of the cushion with white wool, and silk for the petals, and a black dot in the centre. The cushion is stuffed with horsehair and lined with glazed calico. A round of thick pasteboard is stitched in at the bottom, to make it stand firmer.

12.—*Daisy Pattern for a Crochet Couvrette.*

Materials: For a large couvrette, Messrs. Walter Evans and Co.'s Boar's Head cotton No. 8; for pincushion covers, mats, and such-like small articles, Boar's Head cotton No. 16 or 20.

A pattern of this description is most useful, as it can be con-

verted to so many purposes. Counterpanes, couverttes of every description, mats, pincushions, and a thousand other things can all be arranged from the design.



12.—Daisy Pattern for a Crochet Courette.

Each circle is made separately, and joined to the others, as the last row is crocheted. Begin in the centre; make 8 chain, insert the needle in the first, and make * a long treble stitch,

then make 3 chain, repeat 4 times from *, always inserting the needle in the 1st chain stitch, join the last chain to the 5th of the 1st 8 chain to close the round. 2nd round : Work 1 double crochet, * 9 chain, turn, work a slip stitch in each of the 9 chain ; work round the stem thus made in close crochet, working 3 stitches in 1 to turn at the point ; miss 1 stitch of preceding row, work 2 double crochet, and repeat from * 5 times more, making 6 petals in all. 3rd round : Work at the back of the last row, behind the petals ; make 1 petal between each petal in last row, 1 double crochet at the back of each, and cut the cotton at the end of the round. 4th round : 2 double crochet at the point of each of the 12 petals, 5 chain between each petal 5th round : 2 treble, 5 chain, repeat. 6th and last round : 1 double crochet in the centre of the 1st 5 chain, * 5 chain, 1 treble in the centre of the next 5 chain, 5 chain, 1 slip stitch in the top of the treble stitch, 6 chain, 1 slip stitch in the same place, 5 chain, a 3rd slip stitch in the same place, 5 chain, 1 double crochet in the centre of the next 5 chain, repeat from * to the end of the round There should be 12 trefoil patterns in the round

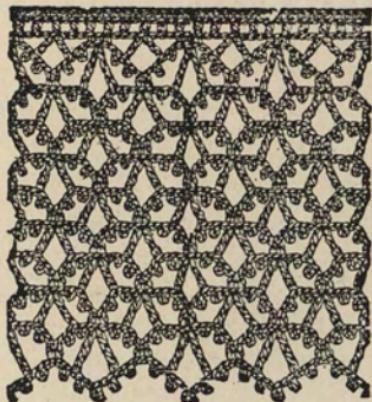
For the couverte join the circles together, as shown in illustration in working the last round. As many circles can be added as may be required for the couverte.

13.—*Crochet Lace.*

Materials : Messrs. Walter Evans and Co.'s crochet cotton No. 40 or 60.

This lace produces a very good effect when worked with fine cotton. Make a sufficiently long foundation chain, and work the 1st row entirely in double stitch. 2nd row : * 1 treble

in the next stitch, 1 chain, miss 1 stitch under it; repeat from *. 3rd row: 1 long treble in the 3rd stitch of the preceding row, * 3 purl (each consisting of 5 chain, 1 double, in the 1st of the same), 1 long treble in the same stitch of the preceding row, 1 purl, miss 3, 3 double in the 3 following stitches, 1 purl, miss 3 stitches, 1 long treble in the 4th stitch; repeat from *. 4th row:

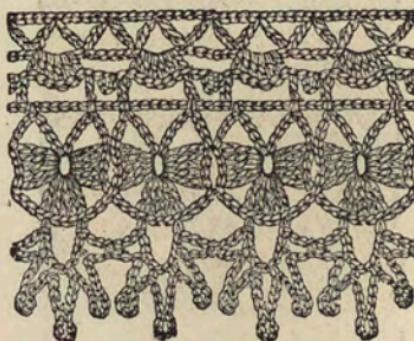
13.—*Crochet Lace.*

* 3 double in the middle of the next 3 purl of the preceding row, 1 purl, 2 long treble divided by 3 purl in the middle of the 3 next double in the preceding row, 1 purl; repeat from *. 5th row: * 2 long treble, divided by 3 purl in the middle of the next 3 double of the preceding row, 1 purl, 3 double in the middle of the next 3 purl of the preceding row, 1 purl; repeat from *. Repeat the 4th and 5th rows alternately till the border is wide enough.

14.—*Crochet Border.*

Material: Messrs. Walter Evans and Co.'s crochet cotton No. 12, 16, 24, or 40.

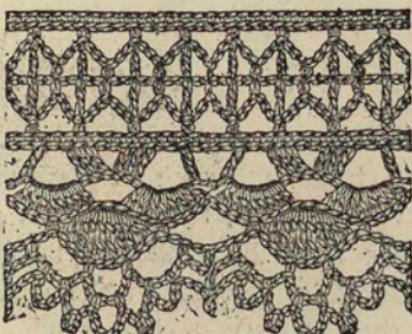
This border is suitable for a great variety of purposes, according to the size of the cotton employed; in coarse cotton it will make a trimming for couverttes and berceauette covers; with fine cotton it can be used for children's clothes, small curtains, &c. Make a sufficiently long foundation chain, and work the 1st row: * 2 treble divided by 3 chain in the 1st



14.—*Crochet Border.*

foundation chain stitch, miss 3; repeat from *. 2nd row: * In the 1st scallop of the preceding row, 1 double, 5 treble, 1 double, then 1 chain, 1 purl (4 chain, 1 slip stitch in the 1st of the four), 1 chain, miss under these the next chain stitch scallop; repeat from *. 3rd row: 1 treble in the chain stitch on either side of the purl in the preceding row, 5 chain. 4th row: * 2 double divided by 7 chain in the two first treble of the preceding row (insert the needle underneath the upper parts of the stitch), 10 chain, 1 slip stitch in the 5th of these 10 stitches so as to form a loop, 4 chain; repeat from *. 5th row: * 1 slip in the middle stitch of the scallop formed by 7 chain in the preceding

row, 4 treble, 3 chain, 5 treble, 3 chain, 4 treble, all these 13 stitches in the loop of the preceding row, so as to form a clover leaf pattern; repeat from *, but fasten the 4th treble with a slip stitch on the 10th treble of the preceding figure. 6th row: In the first and last stitch of the 5 middle treble of the clover-leaf 1 double, 7 chain between. 7th row: * 1 double in the 2nd chain stitch of the scallop which is above the 5 middle treble of the clover-leaf, 2 chain, 1 purl (5 chain, 1 slip stitch in the 1st),

15.—*Crochet Border.*

2 chain, 1 double in the next chain stitch of the same scallop, 2 chain, 1 purl, 2 chain, miss one chain of the scallop, 1 double, 2 chain, 1 purl, 2 chain, 1 double in the next chain stitch, 3 chain, 1 double in the middle stitch of the following scallop, 3 chain, repeat from *.

15.—*Crochet Border.*

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 24, 40, or 60, according to the article for which it is required.

On a sufficiently long foundation chain work the 1st row:

1 double in each chain stitch. 2nd row: Alternately 1 double, 7 chain, miss under the latter 3 stitches of the preceding row. 3rd row: 1 treble in each double of the preceding row, 1 double in the middle stitch of each scallop, 2 chain between. 4th row: 1 double on each double of the preceding row, 1 treble on each treble, 3 chain between. 5th row: 1 double on each treble of the preceding row, 3 chain between. 6th row: 1 double in each stitch of the preceding row. 7th row: * 1 treble in the 1st stitch of the preceding row, 4 chain, miss 1, 3 treble in the following 3 stitches, miss 3 stitches, 3 treble in the following 3 stitches, 4 chain, miss 1 stitch, 1 treble, 3 chain, miss 4; repeat from *. 8th row: Repeat regularly 8 treble in the scallop formed of 4 chain in the preceding row, 1 double in the middle of the following 3 chain. 9th row: * 1 double in the 4th treble of the preceding row, 2 treble, 1 long treble in next treble but 2, 2 long treble in each of the 2 following treble, 1 long treble, 2 treble in the next treble, 1 double in the next treble but 2, 3 chain, 1 purl (4 chain, 1 slip), 3 chain stitch; repeat from *. 10th row: * 1 double in the 4th treble of the preceding row, 2 chain, 1 purl, 2 chain, miss 2 under them, 1 double, 2 chain, 1 purl, 2 chain, 1 double in the next chain but 1 of the next scallop, 2 chain, 1 purl, 2 chain, 1 double in the 2 chain stitch after the purl of the preceding row, 2 chain, 1 purl, 2 chain; repeat from *. 11th row: In each scallop of the preceding row 2 double (they must meet on either side of the purl); they are divided alternately by 5 chain, and by a scallop formed of 2 chain, 1 purl, and 2 chain, only in the chain stitch scallops which join the two treble figures work no double, but 2 chain, 1 purl, 2 chain.

16 to 19.—Wicker Arm Chair, covered with Crochet.

Material : Berlin wool in two colours.

The seat and back of this arm-chair are covered with two round couverttes, worked in crochet with Berlin wool of two



6.—Wicker Arm Chair, covered with Crochet.

colours. They are fastened on the chair with woollen braid, finishing off with tassels of the same colour. Begin each couvrette in the centre with a foundation chain of 6 stitches, with the lightest wool ; join them into a circle, and work the 1st round in the following manner :—12 double. 2nd round : * 3 chain, 1 double, in the next stitch of the 1st round, inserting

the needle in the upper part of the stitch ; repeat from * 11 times more ; at the end of this round work 1 slip stitch in the 1st chain of this round. We shall not repeat any more the repetitions from * to the end of the round. 3rd round : * 4 chain, 1



17.—Pattern for Arm Chair Border.

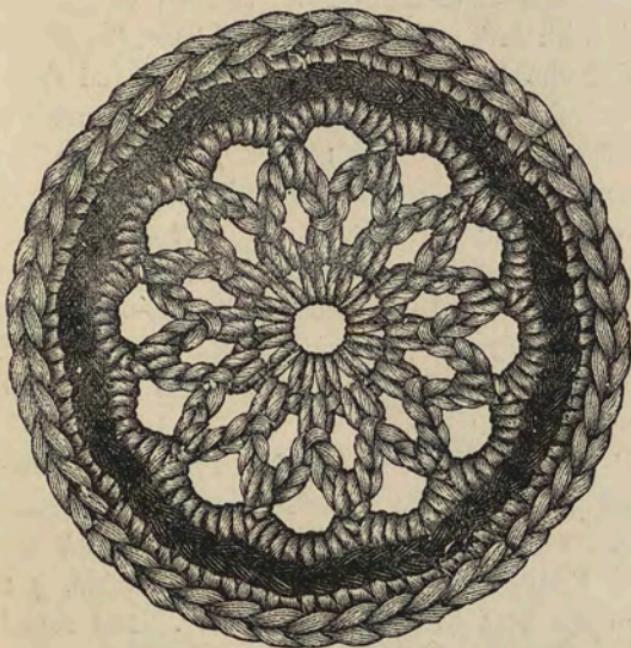
double, in the next scallop of the preceding round ; at the end of the round 4 chain. 4th round : 4 double in each scallop of the preceding round. 5th round : Begin to work with the darker wool and crochet slip stitch, inserting the needle in the front chain of the stitches of the 4th round. The 6th round is worked once more with light wool, and consists entirely of



18.—Border for Arm Chair (16).

double stitch, worked by inserting the needle at the back of the stitches of the 4th round, so that the slip stitches appear raised on the right side of the work, and form a round of chain stitches. The middle part of the couvrette is then finished. Illustration

19 shows it in full size. 7th round: * 2 chain, missing 1 stitch of the preceding round under them, 1 double. 8th round: * 3 chain, 1 double, in the next scallop of the preceding round. 9th round: 3 double in each scallop. 10th round, like the 5th; 11th round, like the 6th; 12th, 13th, 14th, 15th, and 16th



19—Couvrette for Arm Chair (16).

rounds, like the 7th—11th; 17th—19th rounds like the 7th—9th. 20th round: Alternately 1 treble with the light wool, 1 treble with the dark; but every treble stitch must be cast off with the wool of the colour of the next stitch; that is, a light treble stitch with the dark wool, and a dark treble stitch with the light wool. Now and then crochet 2 treble stitches in one stitch of the preceding round, so that the couvrette remains

perfectly flat. 21st round: 1 double in every stitch. The 22nd—31st rounds consist of a double repetition of the 7th—11th rounds. The 32nd and 33rd rounds are made in open work like the 7th and 8th rounds. The 34th round is worked in treble stitches like the 20th round. Then work the outer border. It consists of chain stitch scallops which are worked alternately with dark and light wool. Illustration No. 18 shows a part of the border with the treble round in full size. Work from it with the light wool 1 double on 1 light treble stitch of the preceding round, 5 chain, 1 double, on the next light treble, throw the wool off the needle and let it hang over the right side of the work; crochet with the dark wool 1 double on the treble stitch between the 2 double of this round, leave the wool on the right side of the work; 5 chain, 1 double, on the next dark treble. Take the needle again out of the loop, draw the wool on to the right side, and work the next chain stitch scallop again with the light wool.

Instead of this border, pattern No. 17 may be worked. It consists of 3 rounds to be worked after the 34th round of the couvrette. 1st round of the border: With dark wool, * 1 double in 1 stitch of the 34th round; 1 double, 3 treble, 1 double, in the next stitch; repeat from *. 2nd round: With the light wool, * 1 treble, inserting the needle in the next treble stitch of the 34th round, thus working over the double stitch between the spots of the preceding round; 1 chain. 3rd round: * 3 double in each chain stitch of the preceding round. To work the 2nd of these 3 double, insert the needle at the same time in the upper part of the middle treble of the 1st round. 4th round: Dark wool, * 1 double in each double of the preceding round, miss 1, and work 3 treble in the next stitch but one; the last of these 3 treble is cast off with light wool, miss 1,

and continue to work with the light wool 1 double in the next stitch but one, miss 1, 3 treble in the next stitch, cast off the last with the dark wool, miss 1; repeat from *.

20 to 22.—*Crochet Insertions.*

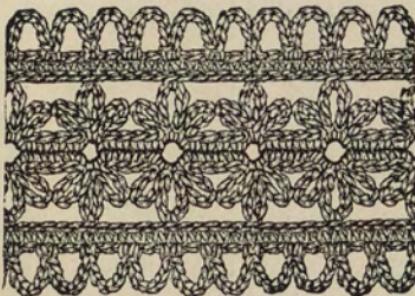
Material: Messrs. Walter Evans and Co.'s crochet cotton No. 30, 40, or 60.

These insertions are worked with crochet cotton of sizes which depend upon the use you wish to make of them. The



20.—Crochet Insertion.

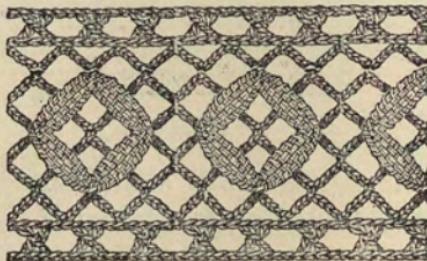
insertion seen in illustration 20 is worked the long way in 8 rows. Make a sufficiently long foundation chain, and work the 1st row as follows:—1 slip stitch in the 1st stitch of the foun-



21.—Crochet Insertion.

dation, * 5 chain, miss 3, 1 double in the next stitch but 3, repeat from *. 2nd row: 1 slip stitch in the middle of the 1st 5 chain, * 3 chain, 1 slip stitch in the middle stitch of the next 5

chain, repeat from *. 3rd row : 1 treble in the 1st stitch, * 1 leaf worked as follows : 6 chain, then without noticing the loop left on the needle 1 long treble in the 2nd and 1 in the 1st of the 6 chain ; these stitches are not cast off separately, but together with the loop left on the needle. Then 5 chain, miss 7, 1 treble in the 8th stitch, repeat from *. 4th row : 1 double in the 1st of the 5 chain, * 8 chain, 1 double in the 1st of the next 5 chain, repeat from *. 5th row : * 1 leaf as in the 3rd row, 1 double in the double stitch of the preceding row, 5 chain, repeat from *. 6th row : 1 treble in the point of the 1st leaf, * 7



22.—Crochet Insertion.

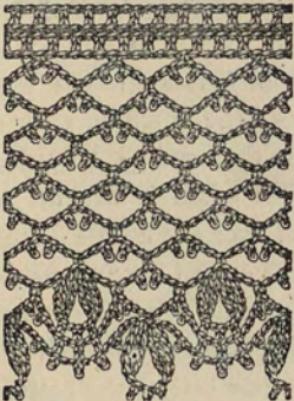
chain, 1 treble in the point of the next leaf, repeat from *. 7th and 8th rows : Like the 1st and 2nd. The insertion seen in illustration 21 is worked in 6 rows, and is begun in the centre on a foundation chain sufficiently long not to be worked too tight. 1st row : 4 double in the 1st 4 stitches, * 4 double divided in the same way on the other side of the foundation chain, inserting the needle in the 1st row into the 2 chain. Illustration 22 shows an insertion which imitates darned netting ; it is worked on a grounding imitating netting with raised figures. The grounding consists of 9 rows. Work on a sufficiently long foundation chain the 1st row as follows : 1 cross treble in the

1st and 3rd stitch, * 2 chain, missing 2 stitches under them, 1 cross treble in the 6th and 8th stitch, repeat from *. 2nd row. 1 double in the 1st stitch, * 9 chain, miss 4 under them, 1 double in the 5th stitch, repeat from *. 3rd to 8th rows: 1 double in the middle stitch of every chain stitch scallop, 4 chain between. 9th row: Like the 1st. Work from illustration square patterns on this grounding, consisting each of 4 leaves; for these leaves carry on the cotton taken double in double windings from 1 double stitch to another, so as to have 4 threads lying close to each other; darn these as can be seen in illustration, with single cotton.

23.—*Crochet Lace*

Material: Messrs. Walter Evans and Co.'s crochet cotton No. 30.

A particular kind of purl makes this border look very like guipure lace. Begin with a foundation chain worked in the



23.—*Crochet Lace.*

following manner:—* 3 chain, the last of them forms 1 purl; this is made by drawing out a long loop on the needle, taking

the needle out of the loop, inserting it in the chain stitch before the last one, drawing the cotton through it, and continuing to work so that the loop out of which the needle has been drawn forms 1 purl. All the purl must be equally long; to do this more easily the loop may be kept on the needle till a chain stitch has been worked in that which comes just before the purl, continue the foundation chain, and repeat from *. 1st row: 1 long double in the 1st stitch of the foundation, * 1 chain, 1 slip stitch in the nearest purl of the foundation chain; repeat from *. 2nd row: 1 double in the 1st stitch, * 1 purl, 1 chain, missing 1 stitch under it; 1 slip stitch in the slip stitch of the preceding row; repeat from *. 3rd row: Like the 1st. 4th row: 1 double in the 1st stitch, * 1 purl, 5 chain, 1 purl, 1 chain, missing 5 stitches under them; 1 double in the 6th stitch; repeat from *. 5th row: 1 long double in the 1st stitch, 3 chain, 1 purl, 1 chain, * 1 double in the middle of the next 5 chain of the preceding row, 1 purl, 5 chain, 1 purl, 1 chain; repeat from *. 6th to 9th rows: Alternately like the 4th and 5th rows. 10th row: 1 double in the 1st stitch, * 6 chain, 1 double long treble (throw the cotton 3 times round the needle) in the 1st of these chain stitches; the stitch is only completed so far as still to leave 2 loops on the needle; 1 double long treble in the same chain stitch. This stitch is cast off so as to leave in all 3 loops, and the cotton over the needle; these loops are cast off together by drawing the cotton once through them. This forms 1 leaf, or one-half of the bell-shaped patterns. 3 purl, 1 chain, 1 leaf like the preceding one, 1 slip stitch in the 1st of the first 6 chain stitches; the other half of the pattern is then completed; 1 purl, 5 chain, 1 purl, 1 chain, 1 double in the middle stitch of the next scallop of the preceding row, 1 purl, 5 chain, 1 purl, 1 chain, 1 double in the middle stitch of the following scallop.

11th row: 1 slip stitch in the next purl of the preceding row, 1 purl, 2 chain, 1 slip stitch in the next purl of the preceding row, 1 purl, 2 chain, 1 slip stitch in the following purl, 1 purl (the 3 purl which are worked on the 3 purl of the bell-shaped pattern are made in this row and in the following one as follows:—Crochet 1 chain after the slip stitch, leave it for 1 purl, and work the next chain stitch in the slip stitch), 1 purl, 5 chain, 1 purl, 1 chain, 1 double in the middle stitch of the following scallop, 1 purl, 3 chain, 1 purl, 1 chain. 12th row: 3 purl on the next 3 purl of the preceding row, 3 chain between, 1 purl, 3 chain, 1 purl, 1 chain, 1 double in the middle stitch of the next 5 chain stitches, 1 bell-shaped pattern like those of the 10th row, 1 purl, 3 chain, 1 purl, 1 chain.

Crochet D'Oyleys, in Imitation of Point Lace.

24.—D'OYLEY No. 1.

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

Pattern No. 1.—Make a chain of 8 stitches, unite it. Round 1: * 1 double crochet, 9 chain, repeat from * 7 times more, 1 double crochet, unite it to the 1st stitch. Round 2: 3 single crochet up the 3 1st of the chain in last row, *, 5 long into the loop of 9 chain, 1 chain, repeat from *. Round 3: 1 long into the 1 chain in last round, 9 chain, repeat. Round 4: 11 double crochet into the 9 chain in last round, repeat. Round 5: 1 double crochet, 5 chain, miss 1 loop, repeat. Round 6: 1 double crochet into the 5 chain, 5 chain, repeat. Round 7: The same as 6th.

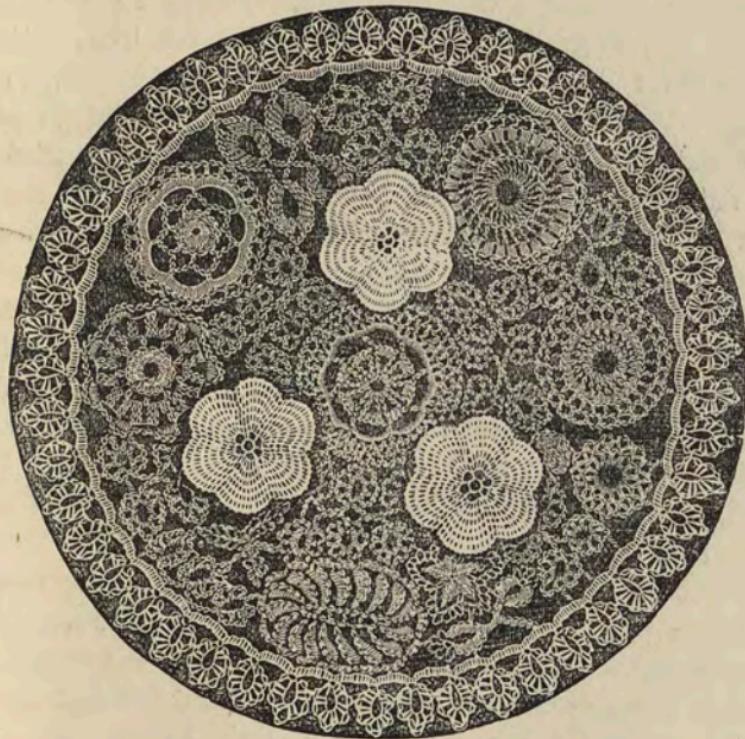
No. 2.—Make a chain of 6 stitches, and unite it. Round

1: * 1 double crochet, 4 chain, repeat from * 5 times more. Round 2: Into the 4 chain 1 double crochet, 4 long, and 1 double crochet, repeat. Round 3: 1 double crochet over the double crochet in 1st round, 6 chain, repeat. Round 4: Into the 6 chain in last round 1 double crochet, 6 long, 1 double crochet, repeat. Round 5: 1 double crochet over the one in 3rd round, 8 chain, repeat. Round 6: Into the 8 chain 1 double crochet, 8 long, 1 double crochet, repeat. Round 7: 1 double crochet over the 1 in 5th round, 10 chain, repeat. Round 8: Into the 10 chain 1 double crochet, 10 long, 1 double crochet, repeat. Round 9: 1 double crochet over the 1 in 7th round, 12 chain, repeat. Round 10: Into the 12 chain 1 double crochet, 12 long, 1 double crochet, repeat. Round 11: 1 double crochet over the 1 in 9th round, 14 chain, repeat. Round 12: Into the 14 chain 1 double crochet, 14 long, 1 double crochet, repeat. Round 13: 1 double crochet over the 1 in 11th round, 14 chain, repeat. Work 3 patterns of No. 2 for this d'oyley.

No. 3.—Make a chain of 12 stitches, and unite it. Into the circle 1 double crochet, *, 2 long, 3 chain, repeat from * twice more, 2 double long, 4 chain, 2 double long, * 3 chain, 2 long, repeat from * twice more, 1 double crochet, 7 chain. Repeat from the beginning. In working the 2nd pattern, join it to the 1st with the 2nd 3 chain, work 3 leaves in this manner, then make only 3 chain, and work a 4th leaf without joining it to the 3rd, make 3 chain after 4th leaf, and work a stitch of double crochet into last 7 chain, make 3 chain. Work a 5th leaf, and join it to the 4th as before, 3 chain, 1 double crochet into the next 7 chain, 3 chain. Work a 6th leaf in the same way, and join it; but make no chain stitch after the 6th leaf. Work 3 patterns of No. 3 for this d'oyley.

No. 4.—The same as No. 3, only work 4 leaves instead of 6, 2 on each side. Work 3 patterns of No. 4 for this d'oyley.

No. 5.—Work the 3 1st leaves of No. 3. This is not repeated in this d'oyley.



24.—D'Oyley No. 1.

No. 6.—Make a chain of 15 stitches, and unite it. Work into the circle 1 double crochet, 7 long, 6 double, 6 long, 5 chain, 6 double long, 7 long, 1 double crochet, 7 chain, joining the 7th long stitch to the corresponding stitch in 1st leaf, 3 chain. Work the 3rd leaf the same as the 1st, without joining it to the 2nd, 3 chain, 1 double crochet into the 7 chain, 3 chain,

work a 4th leaf, and join it to the 3rd, 3 chain, and join it to the 1st stitch of double crochet at the beginning of the 1st leaf. This pattern is not repeated in this d'oyley.

No. 7.—Tie a round of cotton about this size **O**. Round 1: 20 double crochet into the round. Round 2: 2 double crochet into successive loops, work 2 into 3rd loop, repeat. Round 3: 1 double crochet into every loop. Round 4: 1 double crochet, 5 chain, miss 2 loops, repeat. Round 5: Into the 5 chain in last round 2 long, 5 chain, 2 more long stitches into the same place, 2 chain, repeat. Round 6: Into the 5 chain 1 double crochet, 6 long, 1 double crochet, 5 chain, repeat. This pattern is not repeated in this d'oyley.

No. 8.—Make a chain of 10 stitches, and unite it. Round 1: 23 double long into the circle. Round 2: 2 double crochet between each long in last round. Round 3: 1 long, 2 chain, miss 1 loop, repeat. Round 4: 3 long into the 2 chain, 1 chain, repeat. Round 5: 1 double crochet into the 1 chain in last round, 5 chain, repeat. This pattern is not repeated in this d'oyley.

No. 9.—1st row: Make a chain of 30 stitches, work 1 long stitch into the 6th, *, 3 chain stitches, miss 3 loops, 1 long into the next, repeat from * to the end of the row. 2nd row: 11 chain, *, 1 double crochet on the other side of the chain into the centre one of the 3 between the long stitch, 1 chain, turn, and work into the 11 chain 3 double crochet and 9 long, 11 chain, repeat from * 7 times more, work into the chain stitches at the end 3 loops of 11 chain with the double crochet and long stitch as before, then work the other half of the pattern to correspond. 3rd row: Into the space between the long stitches 5 double crochet, 2 chain, repeat. This pattern is not repeated in this d'oyley.

No. 10.—Make a chain of 8 stitches, and unite it. Round 1: Into the circle 24 double long, with 1 chain between each. Round 2: 2 double crochet into the 1 chain in last round, repeat. Round 3: 1 long, 2 chain, miss 1 loop, repeat. Round 4: 1 double crochet into the 2 chain in last round, 5 chain, repeat. This pattern is not repeated in this d'oyley.

No. 11.—Make a chain of 7 stitches, and unite it. Round 1: 20 long into the circle. Round 2: 1 double crochet into every loop. Round 3: 1 double crochet, 6 chain, miss 2 loops, repeat. Round 4: 1 double crochet into the 6 chain, 7 chain, repeat. Round 5: 10 double crochet into the 7 chain, repeat. Round 6: 1 long, 2 long into the next loop, repeat. Round 7: 1 double crochet, 5 chain, miss 3 loops, repeat. This pattern is not repeated in this d'oyley.

No. 12.—Make a chain of 21 stitches, and unite it. Round 1: 30 double crochet into the circle. Round 2: *, 21 chain join it to the 18th, work into the circle 1 double crochet, 2 long, 3 chain, 2 long, 5 chain, 2 long, 7 chain, 2 long, 5 chain, 2 long, 3 chain, 2 long and 1 double crochet, 1 single crochet into the 1st double crochet, 3 chain, 4 double crochet into the 3 chain, 2 chain, 6 double crochet into the 5 chain, 2 chain, 4 double crochet into the 7 chain, 3 chain, 4 double crochet into the same place, 2 chain, 6 double crochet into the 5 chain, 2 chain, 4 double crochet into the 3 chain, 3 chain, 1 single crochet into the stitches of double crochet at the end, 3 single crochet down the 3 for the stem, 9 single crochet into successive loops round the circle, repeat from * twice more. This pattern is not repeated in this d'oyley.

No. 13.—*, make 9 chain stitches, turn, 1 double crochet into each loop, repeat from * twice more, then work round both sides of these 3 points 1 double crochet, 3 chain, miss 1 loop at the

top of each point, work twice into the same loop, then 5 chain, 1 double crochet into each end, unite the 5th to the last of the centre point of 9. This pattern is not repeated in this d'oyley.

No. 14.—Round 1: * make a chain of 13 stitches, and unite it, repeat from * 4 more times. Round 2: 1 double crochet into 6 successive loops, 3 stitches into the 7th, 1 into each of the next 6 loops, repeat. Round 3: 1 double crochet, 7 chain, 1 double crochet into the centre 1 of the 3 in last, 7 chain, miss 6, repeat. Round 4: 1 double crochet, 3 chain, miss 1 loop, repeat. This pattern is not repeated.

No. 15.—*, make a chain of 19 stitches, unite it, 3 long into successive loops, 3 double long, 2 long, 1 double crochet, 5 chain, 1 double crochet into the next loop, 7 chain, 1 double crochet into the same place, 5 chain, work into successive loops 1 double crochet, 2 long, 3 double long, 3 long, unite the last to the first, 9 chain, repeat from * once more, then 5 double crochet into the 5 1st of the 9 chain, 7 chain, 1 double crochet into each, and 1 into each of the 4 remaining of the 9 chain. This pattern is not repeated in this d'oyley.

No. 16.—Make a chain of 11 stitches, *, work into successive loops 2 double crochet, 7 long, 2 double crochet, 2 more double crochet into the same loop as the last, repeat from * once, make a chain of 24 stitches, unite to the 20th, work into the circle, *, 1 long, 3 chain, 1 long, repeat from * 12 times, work into the 3 chain 1 long, 3 chain, work another long into the same place, repeat, join the last with 1 single crochet to the last of the 24 chain, 2 double crochet over the 2 of the leaf, 7 long into successive loops, 4 double long into successive loops, 4 long into the next loop, and 1 long into the next. This pattern is not repeated. When all these pieces are done, join them as

shown in the engraving, sewing them firmly together with the same cotton, then work an edging round in the following manner :—1st row : 1 double long into the 4 chain at the point of the leaf of No. 4 pattern, 7 chain, 1 double long into the 2nd 3 chain in the same leaf, 8 chain, 1 double long into the 1st 3 chain of the 2nd leaf of the same pattern, 15 chain, 1 long into the 4 chain of No. 6 pattern, 15 chain, 1 long into the 4 chain of the next leaf in the same pattern, 12 chain, 1 long into the 3rd 5 chain from the join of the 11th pattern, 6 chain, 1 single crochet into the 2nd 5 chain from the long stitch, 9 chain, 1 single crochet into the 3rd 5 chain from the last, 6 chain, 1 long into the 2nd 5 chain from the join of the 7th pattern 1 long, 8 chain, 1 double crochet into the next 5 chain, 9 chain, 1 long into the next 5 chain, 8 chain, 1 double crochet in the 1st 3 chain from the join of 4th pattern, 11 chain, 1 double crochet into the 1st 3 chain of the 2nd leaf of the same pattern, 6 chain, 1 double crochet into the last 3 chain of the same leaf, 4 chain, 1 double crochet into the 3 chain of No. 5 pattern, 6 chain, 1 long into the 7 chain between the leaves of the same pattern, 10 chain, 1 long into the next 7 chain, 6 chain, 1 long into the 1st 3 chain of the 3rd leaf of the same pattern, 12 chain, 1 single crochet into the 3rd 5 of double crochet from the join of 9th pattern, 8 chain, 1 single crochet into the centre of the 2nd 5 double crochet from the last, 11 chain, 1 single crochet into the 2nd 5 of double crochet from the last, 12 chain, 1 double crochet into the 7 chain of 15th pattern, 7 chain, 1 double crochet into the 6th long stitch of the same leaf, 11 chain, 1 double crochet into the end of the stem of 15th pattern, 8 chain, 1 double long into the 1st 3 chain of the 4th pattern, 4 chain, 1 double long into the last 3 chain of the same leaf, 9 chain, 1 double long into the

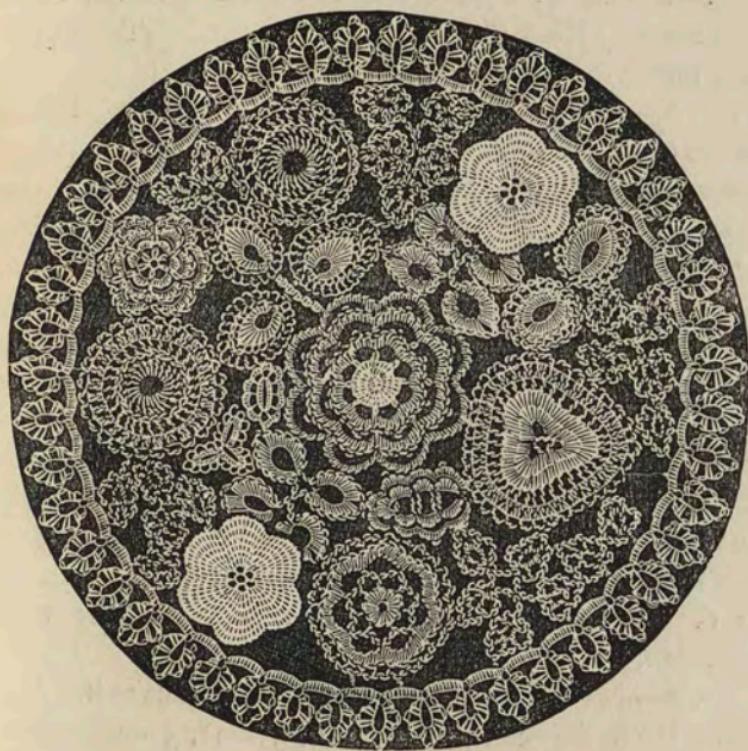
2nd 3 chain of the 2nd leaf, 12 chain, 1 long into the 3rd 3 chain of No. 16 pattern, 8 chain, 1 long into the 2nd 3 chain of the same pattern from the last, 12 chain, 1 long into the 3rd 5 chain from the join of the 10th pattern, 10 chain, 1 long into the 3rd 5 chain from the last, 12 chain, 1 double crochet into the centre of the 7 of double crochet in 12th pattern, 12 chain, 1 long into the 5 double crochet of same pattern, 8 chain, 1 double crochet into the 3 chain in centre of same leaf, 9 chain, 1 long into the 3rd 5 chain from the join of the 8th pattern, 8 chain, 1 single crochet into the 3rd 5 chain from the last, 10 chain, 1 double long into the 3rd 5 chain from the stitch of single, 13 chain, and join it to the double long stitch at the beginning of the row.
 2nd row: *, 12 chain, and unite it, 1 chain to cross, and on the other side into the circle 1 double crochet, 2 long, 3 chain, 2 long, 3 chain, 2 double long, 4 chain, then work down the other side to correspond, 8 double crochet into successive loops of the foundation, repeat from *, joining the leaves in the 1st 3 chain.

25.—D'OELEY No. 2

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

Pattern No. 1.—Make a chain of 4 stitches, and unite it
 Round 1: 2 double crochet into each loop. Round 2: 2 double crochet into each loop. Round 3: 1 double crochet, 2 double crochet into the next loop, repeat. Round 4: 1 double crochet into each loop. Round 5: 1 double crochet, 5 chain, miss 2 loops, repeat. Round 6: 9 double crochet into the 5 chain, repeat. Round 7: 9 double crochet into successive loops, beginning on the 5th of the 9 in last round, 5 chain, 1 single

crochet into the last double crochet, and repeat. Round 8: 1 double crochet into the centre one of the 9 in last round, 11 chain, repeat. Round 9: 15 double crochet into the 11 chain in last round, repeat. Round 10: 15 double crochet into suc-



25.—D'Oyley No. 21.

cessive loops, beginning on the 8th of the 15 in last round, 5 chain, 1 single crochet into the last double crochet, repeat. Round 11: 1 double crochet into the centre one of the 15 in last round, 17 chain, repeat. Round 12: 21 double crochet into the 17 chain in last round.

No. 2.—Make a chain of 7 stitches, and unite it. Round 1: *, 7 chain, 1 double crochet into the circle, repeat from * twice more. Round 2: 12 long into the 7 chain, repeat. Round 3: 2 long into each loop. Round 4: 1 long, 2 chain, miss 2 loops, repeat. Round 5: 2 long into the 2 chain in last round, 1 chain, repeat. Round 6: 1 double crochet into the 1 chain, 5 chain, repeat.

No. 3.—Make a chain of 14 stitches, and unite it. Round 1: Into the circle 1 double crochet, 7 long, 6 double long, 4 chain, 6 double long, 7 long, 1 double crochet. Round 2: 1 double crochet into every loop. Round 3: 2 chain, miss 1 loop, 1 long and repeat, 4 long at the point, finish with a single stitch, 3 chain, and repeat this once more.

No. 4.—Make a chain of 13 stitches, and unite it, chain of 15 and unite it, chain of 13 and unite it, work 6 double crochet into successive loops, beginning on the 1st of the 1st loop of 13, 3 into the next loop, and 1 into each of the 6 next, 1 double crochet into each of the 1st 7 of the loop of 15, 3 into the next, 1 into each of the next 7, 1 double crochet into each of the 6 1st of the next loop of 13, 3 into the next, 1 into each of the next 6. 2nd row: 1 double crochet, 3 chain, miss 1 loop, repeat.

No. 5.—Make a chain of 13 stitches, and unite it. Round 1: Into the circle 3 double crochet, 3 long, 3 double long, 5 triple long, 3 double long, 3 long, 3 double crochet. Round 2: 1 double crochet into each of the 9 1st loops, 2 into each of the 2 next, and 3 into the next, 2 into each of the 2 next, and 1 into each of the 9 next. Round 3: 1 long, *, 3 chain, 1 long into the next loop, repeat from * at the end, unite the last to the 1st stitch, 9 chain, repeat from the beginning; in uniting the last stitch of the 2nd leaf, take up the centre stitch of the 9 chain

with it, make 5 chain, and work a 3rd leaf in the same manner; in uniting the last stitch of the 3rd leaf, take up the last of the 5 chain with it, make 9 chain, turn, and work 1 double crochet into each, join the last to the last of the 5 and 9 chain stitch.

No. 6.—Make a chain of 6 stitches, and unite it. Round 1: 1 double crochet into 1 loop, 5 chain, repeat 5 times more. Round 2: Into the 5 chain 1 double crochet, 3 long, 1 double crochet, repeat. Round 3: 1 double crochet over the 1st double crochet in last round, 7 chain, repeat. Round 4: Into the 7 chain in last round 2 double crochet, 7 long, 2 double crochet, and repeat. Round 5: 1 double crochet into the 1st double crochet in last round, 11 chain, repeat. Round 6: Into the 11 chain in last round 3 double crochet, 9 long, 3 more double crochet, repeat.

No. 7.—1st row: Make a chain of 20 stitches. 1 long into the 15th, *, 2 chain, miss 2 loops, 1 long into the next, repeat from * to the end of the row. 2nd row: Turn, into the 2 chain 1 double crochet, 2 long, 1 double crochet, repeat this to the end, then into the 5 chain 1 double crochet, 2 long, 1 double long, 2 long, 1 double crochet, work the other side to correspond. 3rd row: 1 double crochet into the 1st double crochet in last row, 7 chain, and repeat to the point, 7 chain, 1 double crochet into the double long, work the other side to correspond. 4th row: Into the 7 chain 4 double crochet, 3 chain, 1 single into the last double crochet, 4 more double crochet into the same place, repeat.

No. 8.—1st row: 1 chain of 7 stitches, 1 double crochet into each of the 6 1st, 3 stitches into the 7th, work on the other side of the chain to correspond. 2nd row: 1 double crochet, 3 chain, miss 1 loop, repeat. 3rd row: 5 double crochet into the 3 chain, repeat.

No. 9.—The same as No. 3 in the 1st d'oyley, only 5 leaves instead of 6, 2 on each side, and 1 at the end; 2 of these will be required for this d'oyley.

No. 10.—Work the 2 1st leaves of No. 4 in the 1st d'oyley; 3 of these will be required for this d'oyley.

No. 11.—Work only 1 leaf of No. 4 in the 1st d'oyley. This is not to be repeated in this d'oyley.

No. 12.—The same as No. 4 in 1st d'oyley.

No. 13.—The same as No. 5.

No. 14.—The same as No. 8 in 1st d'oyley.

No. 15.—The same as No. 10.

No. 16.—The same as No. 11 in the 1st d'oyley.

No. 17.—The same as No. 2 in 1st d'oyley; 2 of these will be required.

No. 18.—The same as No 6 in 1st d'oyley; 2 of these will be required. When all these pieces are done, sew them firmly together, and work the edging round in the following manner:—
 1 double crochet into the 1st 4 chain of 9th pattern, 9 chain, 1 double crochet into the last 3 chain of same leaf, 4 chain, 1 double crochet into the 1st 3 chain of 2nd leaf, 10 chain, 1 double crochet in the 4 chain of same leaf, 8 chain, 1 long into the 4th of the 5 chain, from the joining of 15th pattern, 4 chain, 1 double crochet into the 2nd 5 chain, 4 chain, 1 long into the 2nd 5 chain from the last, 12 chain, 1 long into the last 3 chain of 10th pattern, 3 chain, 1 double crochet into the 4 chain of same leaf, 9 chain, 1 double crochet into the 4 chain of 2nd leaf, 12 chain, 1 long into the 1st double crochet from the join of No. 6 pattern, 9 chain, 1 long into the next stitch of double crochet after the long stitch, 16 chain, 1 long into the 3rd 5 chain from the join of 14th pattern, 8 chain, 1 double crochet into the 3rd 5 chain from the long stitch, 9 chain, 1 long into the 3rd 5 chain

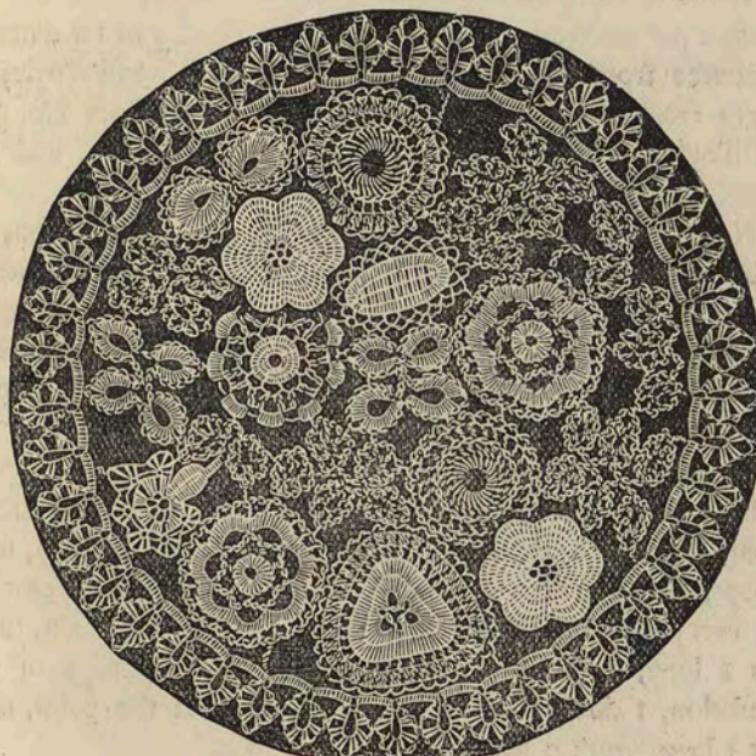
from the stitch of double crochet, 9 chain, 1 long into the 1st 3 chain of 10th pattern, 8 chain, 1 double crochet into the 4 chain of same leaf, 12 chain, 1 double crochet into the 4 chain of 15th pattern, 8 chain, 1 double crochet into the last 3 chain of same leaf, 9 chain, 1 long into the 1st 14 chain from the join of 17th pattern, 10 chain, 1 long into the next 14 chain of same pattern, 14 chain, 1 long into the 4th 5 chain from the join of 16th pattern, 6 chain, 1 double crochet into the 2nd 5 chain from last, 6 chain, 1 long into the 2nd 5 chain from last, 12 chain, 1 double crochet into the 1st 4 chain of 9th pattern, 8 chain, 1 double crochet into the last 3 chain of same leaf, 4 chain, 1 double crochet into the 1st 3 chain of 2nd leaf, 5 chain, 1 double crochet into the last 3 chain of 2nd leaf, 6 chain, 1 double crochet into the last 3 chain of 10th pattern, 8 chain, 1 double crochet into the 7 chain of same pattern, 6 chain, 1 double crochet into the 1st 3 chain of 2nd leaf, 11 chain, 1 double crochet into the 4 chain of 11th pattern, 9 chain, 1 double crochet into the last 3 chain of same pattern, 8 chain, 1 long into the centre 3 chain of 1st leaf of 12th pattern, 7 chain, 1 double crochet into the 1st 3 chain of 2nd leaf same pattern, 7 chain, 1 double crochet into the 4 chain of same leaf, 10 chain, 1 long into the 5th 3 chain from the join of the 3rd pattern, 4 chain, 1 double crochet into the 2nd 3 chain, 4 chain, 1 long into the 2nd 3 chain of same pattern, 8 chain, 1 long into the 1st 14 chain from join of 17th pattern, 12 chain, 1 long into the next 14 chain of same pattern, 10 chain, and unite. 2nd row: The same edging as to 1st d'oyley

26.—D'OYLEY No. 3.

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 2c.

Work 2 patterns from No. 2 in 1st d'oyley, 2 patterns from No. 3 in same d'oyley, 1 pattern from No. 4 in same d'oyley, and 1 pattern from No. 5, 2 patterns from No. 6 in same d'oyley, 1 pattern from No. 7, 1 pattern from No. 8, and 1 from No. 10 in same d'oyley, 2 patterns from No. 11 in 1st d'oyley, 1 pattern from No. 2 in 2nd d'oyley, 1 pattern from No. 3 in same d'oyley, 1 pattern from No. 9 in same d'oyley, and 2 from No. 10. Then 1 pattern in the following manner:—Round 1: Make a chain stitch of 12 stitches, 1 double crochet, 10 long into successive loops, 1 double crochet, 1 double crochet at the point, and work down the other side to correspond. Round 2: 2 long into each loop. Round 3: 4 chain, miss 2 loops, 1 double crochet into the next, repeat. Round 4: 1 double crochet into the 1st 4 chain of 3rd round, 5 chain, repeat. Work 1 pattern in this way, 1 chain of 14, 1 double crochet into each, 5 chain, 1 double crochet into the last double crochet, turn, 6 double crochet into the circle, with 3 chain between each, into each 3 chain, 5 long, turn, 1 double crochet between each of the 5 long, with 6 chain between each double crochet, turn, into the 1st double crochet 1 long, 2 chain, 1 double long, 2 chain, 1 treble long, 2 chain, 1 double long, 2 chain, 1 long all into the same place, 1 double crochet into the 6 chain. Repeat this 5 times more, then work down the 7 of 14, 7 long, and 7 of single crochet. The edging to be the same as in the former d'oyleys. The 1st round of the edging takes up so much space to write, that we think it better to leave it to the judgment of the worker.

It will be seen by the engraving when it is necessary to work a double long or long stitch, or a stitch of single or double crochet, and the number of chain stitches between must be just sufficient



26.—D'Oyley No. 3.

to make the circle perfect. The best way is to cut a round of blue paper and place them on it from the engraving, then sew them together, and tack them to the paper, and work the 1st row of the edging before removing the paper.

27.—D'OYLEY No. 4.

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

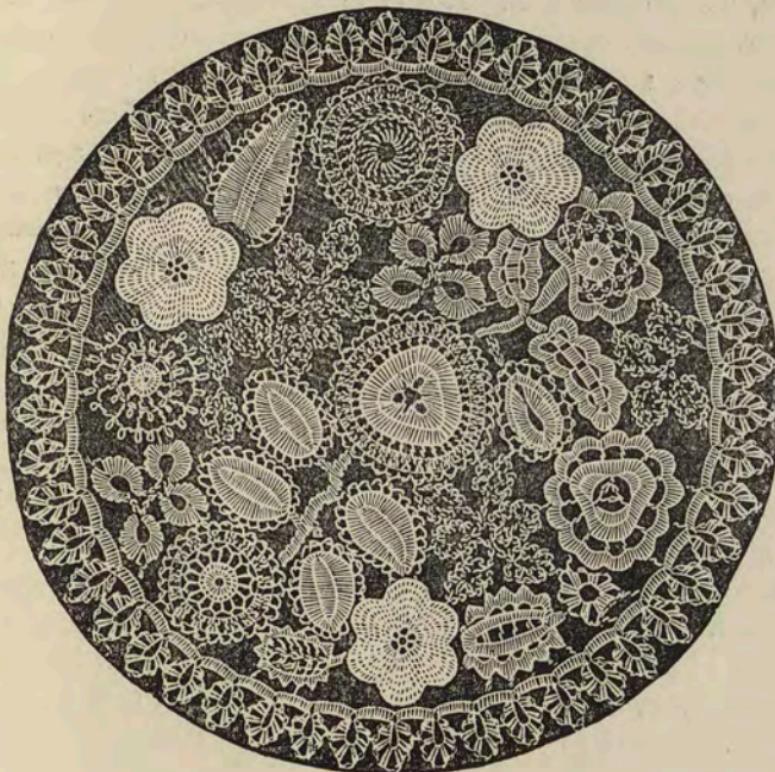
Work 3 patterns from No. 2 in 1st d'oyley, and 2 from No. 3, 1 pattern from No. 4, 1 pattern from No. 5 in 1st d'oyley, 2 patterns from No. 6, and 1 from No. 8 in same d'oyley, 1 pattern from No. 2 in 2nd d'oyley, and 1 leaf from No. 3 in 2nd d'oyley, 1 pattern from No. 11 in 2nd d'oyley, and the following pattern.

No. 1.—Make a chain of 30 stitches, turn, miss 1 loop, 29 double crochet into successive loops, turn, 1 double crochet, 1 long, 2 double long, 8 treble long into 4 loops, 8 double long, 9 long, 4 double crochet, 3 chain, work down the other side to correspond, then 1 double crochet, 3 chain, miss 1 loop, repeat all round.

No. 2.—Make a chain of 20 stitches, turn, miss 1 loop, 2 double crochet into successive loops, * 2 chain, miss two loops, 1 long into the next, repeat from * 3 times more, 2 chain, miss 2 loops, 3 double crochet into successive loops, 1 double crochet into every loop on both sides. Next round: * 5 chain, turn, miss 1 loop, 1 double crochet, 3 long, miss 2 loops of the foundation, 1 double crochet, repeat from * at the point, miss only 1 loop, work 2 patterns of this number.

No. 3.—Make a chain of 36 stitches, turn, miss 2 loops, 2 long, *, 1 chain, 3 long, repeat from * 3 times, 1 double crochet, turn, *, 4 chain, 1 double crochet into the 1st chain stitch, repeat from * 3 times, at the point make 5 chain instead of 4, work down the other side to correspond, turn, and into each of the 4 chain 1 double crochet, 7 long, and 1 double crochet, at the point 15 long instead of 7, 2 double crochet down the stem,

1 chain of 28, turn, miss 12 loops, 1 single crochet, then into the circle 20 long, turn, 1 double crochet, 5 chain, miss 1 loop, repeat, turn, 1 double crochet into the 5 chain in last row, 5 chain, repeat, turn, into the 5 chain 1 double crochet, 7 chain,



27.—D'Oyley No. 4.

repeat, turn, into the 7 chain 1 double crochet, 1 long, 7 double long, 1 long, 1 double crochet, repeat, work down the stem, 1 double crochet, 1 long, 4 double long, 1 long, 4 double crochet, 1 chain of 14, turn, miss 3 loops, 10 long, 1 double crochet, 1 double crochet, turn, 1 double crochet, 3 chain, miss 1 loop,

repeat, turn, into the 3 chain 1 double crochet, 5 long, 1 double crochet, repeat, work down the stem in double crochet.

No. 4.—Make a chain of 6 stitches, and unite it. Round 1: Into the circle 16 long. Round 2: 1 double crochet into each loop, 3 chain after each. Round 3: 1 double crochet into the 3 chain, 3 chain, repeat. Round 4: 4 long into the 3 chain, repeat. Round 5: 1 double crochet, make 3 chain, miss 1 loop, repeat. *, for the leaves, 1 chain of 22, turn, 4 double crochet, 1 long, 9 double long, 1 long, 1 double crochet, 1 chain to cross the stem, on the other side 1 double crochet, 1 long, 9 double long, 1 long, 4 double crochet, 2 double crochet at the point, work down the other side to correspond, 2 double crochet down the stem, 1 chain of 8, repeat from *, 1 chain of 12, and unite it to the 3 chain of the round, turn, 12 double crochet down the stem, work another leaf in the same manner, then work a stem of 8, and make another leaf the same as before, finish with a stem of 8.

No. 5.—Round 1: Make a chain of 12 stitches, and unite it, 1 double crochet, miss 3 loops, 12 chain, repeat twice more. Round 2: Into the 12 chain 2 double crochet, 13 long, 2 double crochet, repeat. Round 3: 2 double crochet into successive loops, 13 long into successive loops, 2 double crochet into successive loops, repeat. Round 4: 1 long, 5 chain, miss 3 loops, repeat. Round 5: Into the 5 chain 2 double crochet, 5 long, 2 double crochet, repeat.

No. 6.—Make a chain of 11 stitches, and unite it. Round 1: 2 double crochet into each loop. Round 2: 1 double crochet into each loop. Round 3: 2 double crochet into 1 loop, 1 into the next, repeat. Round 4: 1 long, 5 chain, miss 2 loops, repeat. Round 5: Into the 5 chain 3 double crochet, 3 chain, 1 single crochet into the last double crochet, 3 more of double

crochet into the same place, 4 chain, repeat. Round 6: 1 long into the 4 chain, 7 chain, repeat. Round 7: Into the 7 chain 4 double crochet, 3 chain, 1 single crochet into the last double crochet, 4 more double crochet into the same place, 4 chain, repeat. When all these pieces are done sew them together, as shown in the engraving, and work the edging to correspond with the other d'oyleys.

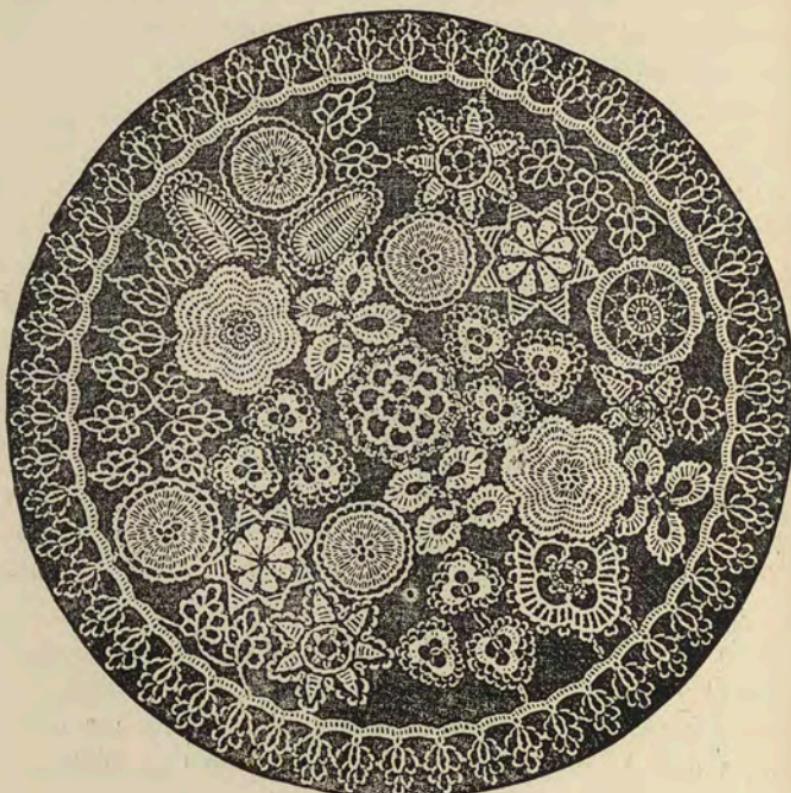
28.—D'OYLEY No. 5.

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20; and 1 skein of fine embroidery cotton, by the same makers.

Pattern No. 1.—Make a chain of 8 stitches, and unite it. Round 1: 1 double crochet, 7 chain, miss 1 loop, repeat 5 times more. Round 2: Into the 7 chain 11 stitches of double crochet, repeat. Round 3: 1 double crochet into the 1st of the 11, 9 chain, miss 5 loops, 1 double crochet into the next, 9 chain, repeat. Round 4: Into the 9 chain 13 double crochet, repeat. Round 5: 1 double crochet into the 1st of the 13, 7 chain, miss 3 loops, repeat. Round 6: 5 double crochet into the 7 chain, and repeat.

No. 2.—Make a chain of 8 stitches, and unite it. Round 1: 1 double crochet, 5 chain, repeat 7 times more. Round 2: 6 chain, miss the 1st, then work into successive loops 2 double crochet and 3 long, 1 double crochet into the 1 double crochet in 1st round, repeat. Round 3: 1 double crochet into the 1 in 1st round, 5 chain, and repeat. Round 4: 7 chain, miss the 1st, and work into successive loops 2 double crochet, 3 long, 1 double long, 1 double crochet into the 5 chain, repeat. Round 5: 1 double crochet into the 1 in the 3rd round, 5 chain, repeat. Round 6: Same as 4th. Round 7: 1 double crochet into the

1 in 5th round, 6 chain, repeat. Round 8: 8 chain, miss the 1st, and work into successive loops 2 double crochet, 3 long, 2 double long. Round 9: Same as 7th. Round 10: Same as 8th. Two of these patterns will be required for this d'oyley.



23.—D'Oyley No. 5.

No. 3.—Make a chain of 16, and unite it. Round 1: 2 double crochet into 1 loop, 1 double crochet into the next, repeat. Round 2: 6 double crochet into successive loops, 5 chain, 1 single crochet into the last double crochet, repeat.

Round 3: 1 double crochet into the 3rd of the 6, 13 chain, repeat. Round 4: 17 double crochet into the 13 chain, repeat. Round 5: 1 long and 1 chain alternately, missing 1 loop between each. Round 6: 1 double crochet into the 1 chain, 1 chain, 1 double crochet into the next chain, 5 chain, work another double crochet into the same place, 1 chain, repeat.

No. 4.—Make a chain of 14 stitches, and unite it. Round 1: 1 double crochet, 7 chain, miss 1 loop, repeat 6 times more. Round 2: 5 double crochet into the 7 chain, repeat. Round 3: 8 chain, miss the 1st, and work into successive loops 2 double crochet, 3 long, and 2 double long, 1 double crochet into the last of the 5 double crochet, repeat. Round 4: 1 double crochet at the top of the point, 4 chain, miss 1 loop, 1 double crochet into the next, 4 chain, miss 2 loops, 1 double crochet into the next, 4 chain, 1 double crochet into the 1 in last round. Work the other side of the point to correspond. Two of these patterns will be required for this d'oyley.

No. 5.—Make a chain of 8 stitches, and unite it. Round 1: 2 double crochet into each loop. Round 2: 2 double crochet into 1 loop, 1 into the next, repeat. Round 3: 8 chain, miss the 1st, and work into successive loops, 5 double crochet and 2 long, miss 1 of the last round, work 4 double crochet into successive loops, repeat 3 times more, at the end of the round work 4 more double crochet. Round 4: 1 double crochet, 3 chain, miss 1 loop, repeat all round the 4 points and 2 stitches beyond the 4th, 7 chain, 1 double crochet into each of the 7, finish the round with 3 chain and 1 double crochet as before.

No. 6.—Make a chain of 5 stitches, and unite it. Round 1: 1 double crochet, 5 chain, repeat 4 times more. Round 2: Into the 5 chain 1 double crochet, 3 chain, repeat till 5 double crochet are done, repeat. Round 3: 1 double crochet into the 1 in 1st

round, 7 chain, repeat. Round 4: Same as 2nd. Round 5 1 double crochet into the 1 in 3rd round, 7 chain, repeat. Round 6: Same as 2nd. Round 7: Same as 5th. Round 8: Same as 2nd, only 4 chain instead of 3. Round 9: 1 double crochet into the 1 in 7th round, 8 chain, repeat. Round 10: The same as 8th, only making 5 chain instead of 4. Four of these patterns will be required for this d'oyley.

No. 7.—Make a chain of 6 stitches, and unite it. Round 1: 1 double crochet, 7 chain, miss 1 loop, repeat twice more. Round 2: Into the 7 chain 2 double crochet, 7 long, 2 double crochet, repeat. Round 3: 1 double crochet, 3 chain, miss 1 loop, repeat, 11 chain, work 2 more leaves in the same way, 1 double crochet into the 3 chain, 4 chain, repeat round 2 sides of the leaf, 3 chain, repeat the stitch of double crochet and 4 chain round 2 sides of each leaf, joining them with 3 chain. Two of these patterns will be required for this d'oyley.

No. 8.—1st row: Make a chain of 14 stitches, miss the 1st, and work into successive loops 5 double crochet, 5 long, 3 double long, turn. 2nd row: 2 double long into each of the 3, 9 long into successive loops, 5 long into the double crochet at the point of the leaf, 9 long into successive loops, 6 double long into the next 2 loops, 9 double long into the end of the 1st row, unite the last to the first double long in 2nd row. 3rd row: 1 double crochet, 3 chain, miss 1 loop, repeat. No loop to be missed at the point, then work with the embroidery cotton a smaller leaf on it in satin stitch, raising it first with the cotton.

No. 9.—Make a chain of 10 stitches, and unite it. Round 1: 20 long into the circle. Round 2: 1 double crochet, taking both sides of the loop, 9 chain, miss 1 loop, repeat. Round 3: Double crochet into the centre of the 9 chain, 7 chain, repeat. Round 4: Into the 7 chain of last row 1 double crochet, 1 long,

3 double long, 1 long, 1 double crochet, repeat, then work 2 patterns from No. 2 in 1st d'oyley, 1 pattern from No. 3, 2 patterns with 3 leaves from No. 3 in 1st d'oyley, 2 patterns with 2 leaves, and 1 pattern with 1 leaf, work 3 patterns from No. 6 in 1st d'oyley.

When all these patterns are done join them as shown in the engraving, and work the edging as directed in the former d'oyleys.

29.—D'OYLEY No. 6.

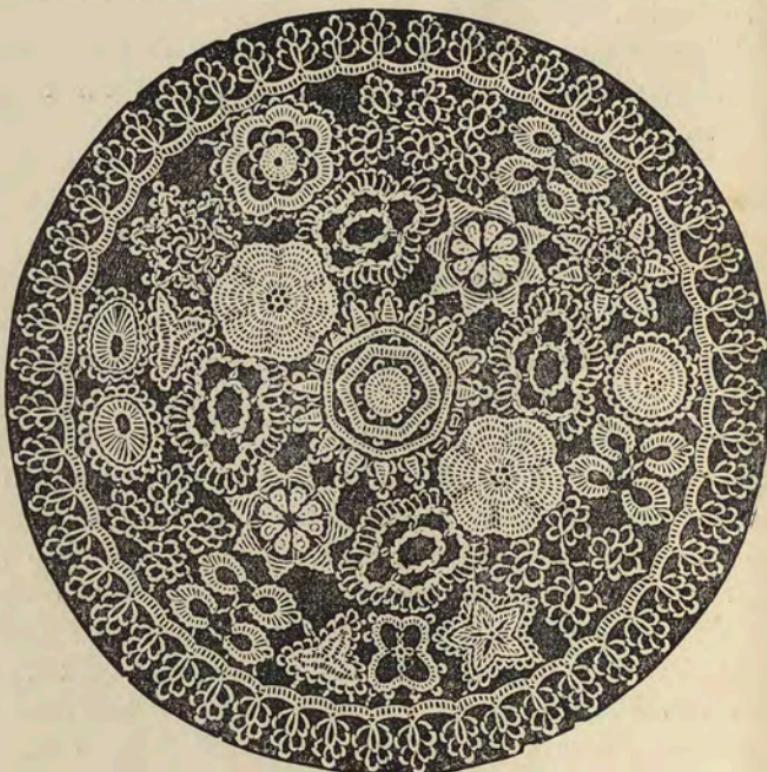
Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

Pattern No. 1.—Make a chain of 7 stitches, and unite it. Round 1: 2 double crochet into each loop. Round 2: 2 double crochet into 1 loop, and 1 into the next, repeat. Round 3: Increase to 30 double crochet. Round 4: 4 chain, 1 single crochet into the 1st chain, 5 double crochet, and repeat 5 times more. Round 5: 1 double crochet into the centre one of the 5 in last round, 11 chain, repeat. Round 6: 1 double crochet into every loop. Round 7: 5 chain, 1 single crochet into the 1st, 12 double crochet, and repeat. Round 8: 1 double crochet into the 6th of the 12, 15 chain, repeat. Round 9: 1 double crochet into every loop. Round 10: 7 chain, miss the 1st, and work into successive loops 1 double crochet, 2 long, and 3 double long, miss 5 loops of the last round, work 1 double crochet, repeat. Round 11: 1 double crochet over the 1 in last round, miss 1 loop, 1 double crochet into the next, *, 3 chain, miss 1 loop, repeat from * 4 times more, repeat from the beginning of the row.

No. 2.—Make a chain of 20 stitches, and unite it. Round 1; 30 double crochet into the circle. Round 2; 1 double crochet, 13 chain, miss 5 loops, repeat. Round 3; 17 double crochet

into the 13 chain, repeat. Round 4; 1 long, 5 chain, 1 single crochet into the 2nd of the 5 chain, miss 1 loop, repeat. Four patterns of this number will be required for this d'oyley.

No. 3.—Make a chain of 8 stitches, and unite it. Round 1;



29.—D'Oyley No. 6.

1 double crochet, 11 chain, miss 1 loop, repeat 3 times more. Round 2; Into the 11 chain, *, 3 double crochet, 5 chain, 1 single crochet into the 1st chain, repeat from * twice more, 3 more double crochet, repeat from the beginning of the row.

No. 4.—Make a chain of 6, and unite it. Round 1; 1 long,

4 chain, repeat 5 times more. Round 2 ; Into the 4 chain in last row 1 long, 4 chain, work another long into the same place, 2 chain, repeat. Round 3 ; Into the 2 chain 3 double crochet, into the 4 chain 1 double crochet, 11 chain, work another double crochet into the same place, repeat. Round 4 ; Into the 11 chain 3 double crochet, 5 chain, 1 single crochet into the 1st of the 5 chain, 3 double crochet, 7 chain, 1 single crochet into the 1st of the 7, 3 double crochet, 5 chain, 1 single crochet into the 1st of the 5 chain, 3 double crochet, 2 chain, 1 double crochet into the centre one of the 3 in last round, 2 chain, repeat ; then work 2 patterns from No. 2 in 1st d'oyley, 1 pattern from No. 3, 2 patterns from No. 4, 3 from No. 6, and 1 each from Nos. 11, 13, and 14 in 1st d'oyley, 1 pattern from each of Nos. 3 and 4 in 2nd d'oyley, 2 patterns from No. 2 in 5th d'oyley, and 1 pattern each from Nos. 4 and 6 in the 5th d'oyley. Sew these pieces firmly together as shown in the engraving, and add the edging as before.

30.—D'OYLEY No. 7.

Materials : Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20 ; and 1 skein of their fine embroidery cotton.

Pattern No. 1.—Make a chain of 16 stitches, and unite it. 1st round ; 2 double crochet into each loop. 2nd round ; 1 double crochet into each loop. 3rd round ; 1 double crochet, 9 chain, miss 3 loops, repeat. 4th round ; Into the 9 chain 11 double crochet. 5th round ; 1 long, 2 chain, miss 2 loops, repeat. 6th round ; Into the 2 chain 1 double crochet, 3 chain, 1 single crochet into the one double crochet, work another double crochet into the 2 chain, 2 double crochet into the next 2 chain, repeat. 7th round ; 1 double crochet into the 1st of the

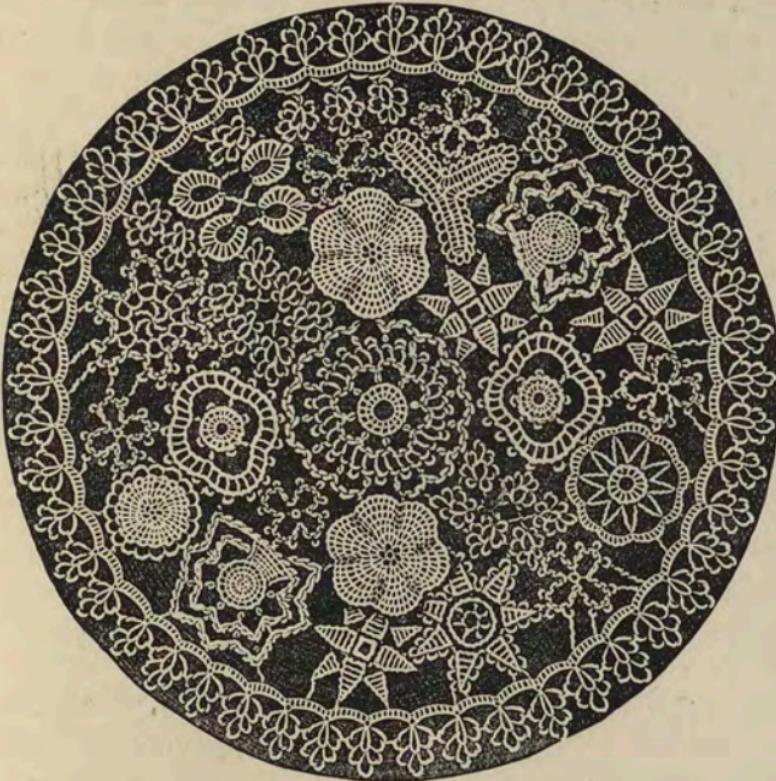
2 in last round, 13 chain, repeat. 8th round; Into the 13 chain 11 double crochet, repeat.

No. 2.—Make a chain of 13 stitches, work 1 double crochet into each, make a chain of 15 stitches, work 1 double crochet into each, make a chain of 13 stitches, 1 double crochet into each. 2nd row; 1 double crochet into the end of each of these points, then work round *both* sides of these points in double crochet, working twice into the end of each point. 3rd row; 3 double crochet over the 3 at the beginning of last row, *, 4 chain, single crochet into the 1st of the 4 chain, miss 1 loop, work a long stitch into the next, repeat from * all round, at the beginning and end of the 3rd point miss 2 loops instead of 1, then work a stitch of double crochet into the 1st of the 3, 6 chain, miss the 1st, work into successive loops 2 long and 3 double crochet, 1 double crochet into the last of the 3. This completes the pattern.

No. 3.—Make a chain of 8 stitches, and unite it. 1st round; 2 double crochet into each loop. 2nd round; 1 double crochet into 1 loop, 2 double crochet into the next, repeat. 3rd round; 2 double crochet into successive loops, 2 double crochet into the next, repeat. 4th round; 11 double crochet into successive loops, *, 9 chain, miss 2 loops, 1 double crochet into the next, repeat from *. 5th round; 11 double crochet over the 11 in last round, work into the 9 chain 5 double crochet, 5 chain, 1 single crochet into the 1st of the chain, 5 more double crochet into the same place, repeat. 6th round; 13 double crochet over the 11 in last round, *, 15 chain, 1 double crochet over the 1st of the 5 in last round, repeat from *. 7th round; 13 double crochet over the 13 in last round, *, work into the 15 chain 8 double crochet, 5 chain, work a stitch of single crochet into the 1st of the 5, 8 double crochet into the same place, repeat from *.

This completes the pattern. Then work a circie in sat.1 stitch on the plain part of the pattern with the Fine Embroidery Cotton. Two of these patterns will be required for this d'oyley.

No. 4.—Make a chain of 16 stitches, and unite it. * make



30.—D'Oyley No. 7.

a chain of 10 stitches, miss the 1st, and work into successive loops 3 double crochet, 3 long, and 3 double long, unite the last double long to the 4th of the 16 chain in the circle, repeat from * 3 times more, *, work in single crochet to the top of the point and down 6 stitches of the other side, then make a chain of 8

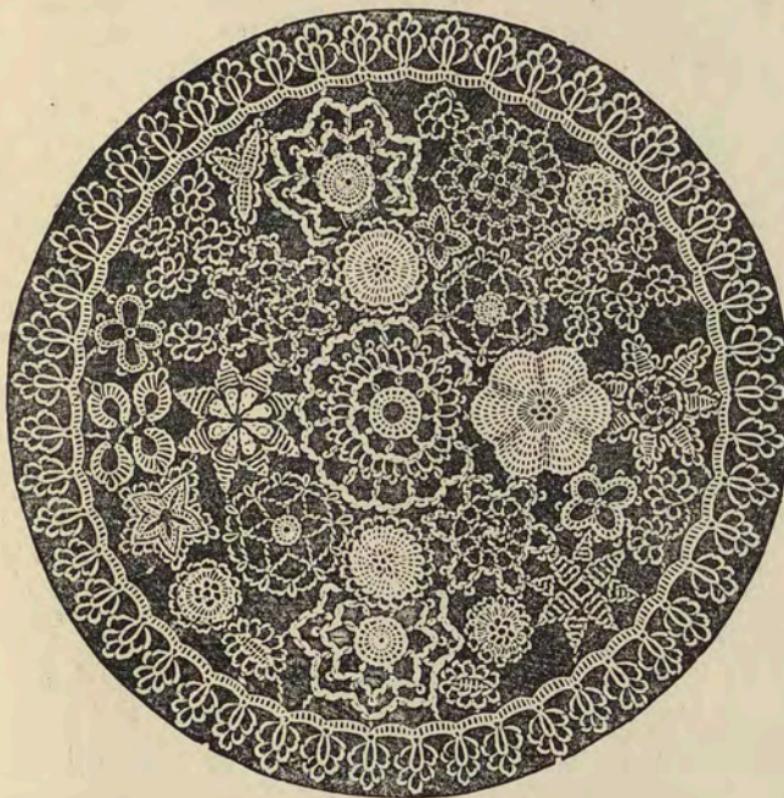
stitches, miss the 1st, work into successive loops 3 stitches of double crochet, 2 long, and 2 double long, unite the last to the 3rd of the next point, and repeat from * 3 times more. Three of these patterns will be required for this d'oyley. Work 2 patterns from No. 2 in the 1st d'oyley, work 2 patterns from No. 3 in the same d'oyley, work 1 pattern from No. 5, and 1 from No. 6 in 1st d'oyley, work 2 patterns with 1 leaf from No. 3 in 1st d'oyley, and 1 pattern with 2 leaves, work 2 patterns from No. 3 in the 5th d'oyley, and 1 pattern from No. 4 in the same d'oyley, and 1 from No. 6, work 6 patterns from No. 3 in the 6th d'oyley, and 1 pattern from No. 4 in the same d'oyley, work 1 pattern from No. 2 in 6th d'oyley. Join these pieces as before, and add the same edging.

31.—D'OYLEY No. 8.

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20; and 1 skein of their fine embroidery cotton.

Pattern No. 1.—Make a chain of 9 stitches, work a stitch of double crochet into each of the 8 1st, work 2 into the 9th, work down the other side of the chain to correspond, and unite it. 2nd round: *, Work 1 long, make 4 chain, 1 single crochet into the 1st of the 4 chain, miss 1 loop, and repeat from *. No loop to be missed at the point. When this round is finished, make 10 chain, miss the 1st, and work into successive loops 2 long, and 7 of double crochet, then make 15 chain, unite to the 7th, and work into the circle 1 double crochet, make 5 chain, repeat 5 times more. 2nd round: Work into the 5 chain 1 double crochet, 3 long, and 1 of double crochet, repeat. 3rd round: Work 1 double crochet, make 3 chain, miss 1 loop, and repeat. Three of these patterns are required for this d'oyley.

No. 2.—Make a chain of 6 stitches. 1st round: Work 2 double crochet into each loop. 2nd round: Work 1 double crochet, make 9 chain, miss 1 loop, repeat. 3rd round: Work into the 9 chain 1 long, make 1 chain, work another 1 long into



31.—D'Oyley No. 8.

the same place, make 1 chain, work a third 1 long into the same place, make 7 chain, and repeat. 4th round: Work into the centre of 3 long 2 long, make 5 chain, work 2 more long into the same place, make 5 chain, work into the centre of the 7 chain 1 double crochet, make 3 chain, work another of double crochet

into the same place, make 5 chain, and repeat. Two of these patterns will be required for this d'oyley. Work 1 pattern from No. 2 in 1st d'oyley, work 1 pattern from Nos. 3, 4, and 6 work 1 pattern with 3 leaves from No. 3 in 1st d'oyley, and 2 with only 1 leaf, work 1 pattern from each of Nos. 13 and 14 in 1st d'oyley, work 1 pattern from 2 in 5th d'oyley, and 1 from No. 4 in the same d'oyley, work 2 patterns from No. 6 in 5th d'oyley, work 3 patterns from No. 3 in 6th d'oyley, and 2 from No. 4 in the same d'oyley, work 1 pattern from No. 1 in 7th d'oyley, work 2 patterns from No. 3, and 1 pattern from No. 4 in 7th d'oyley, then sew them together as before.

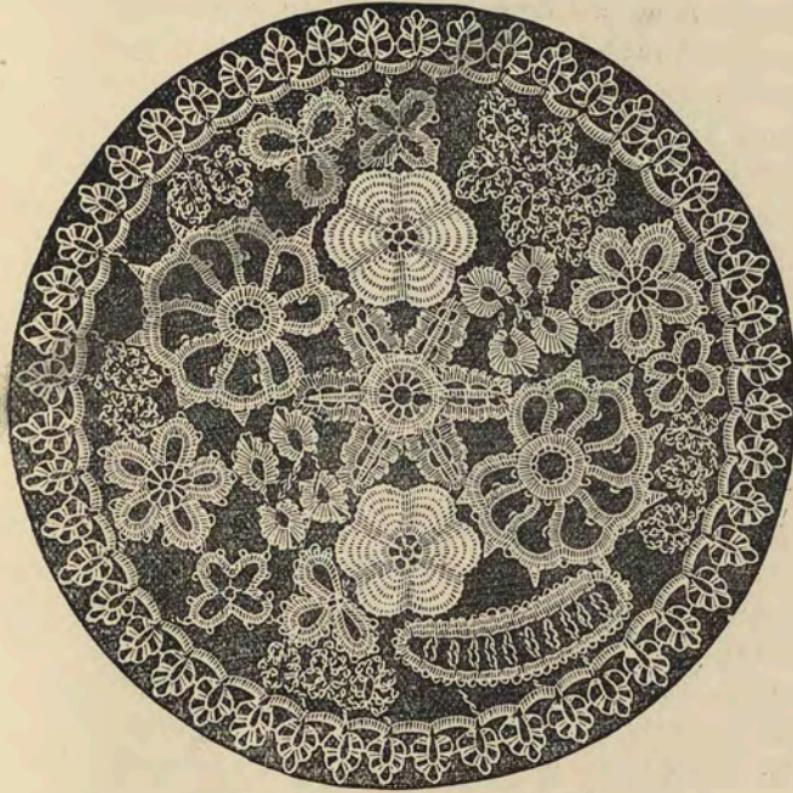
32.—D'OYLEY No. 9.

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

Pattern No. 1—Make a chain of 10 stitches, and unite it. 1st round: Work into the circle 1 long, make 3 chain, repeat 11 times more. 2nd round: Work 1 double crochet into every loop. 3rd round: *, Make 11 chain, turn, miss 1 loop, work 10 double crochet down the chain, miss 1 loop, work 7 double crochet and repeat from * 5 times more. 4th round: Work 1 double crochet, beginning on the 1st of the 10, make 5 chain, miss 3 loops, work 1 double crochet, make 5 chain, miss 3 loops, work 1 double crochet, make 5 chain, work 1 double crochet into the point, work down the other side to correspond, make 2 chain, miss 3 loops, work 1 double crochet, make 2 chain, miss 3 loops, and repeat. 5th round: Work into each of the 5 chain 1 double crochet, 5 long stitches, and 1 double crochet.

No. 2.—Make a chain of 20 stitches, and unite it. 1st round: Work a stitch of double crochet into 1 loop, work 2

double crochet into the next, repeat. 2nd round: * Work 3 double crochet, make 5 chain, work 1 single crochet into the 1st of the 5 chain, repeat from * 9 times more, work 2 double crochet. 3rd round: * Make 21 chain stitches, work 1 double



52.—D'Oyley No. 9.

crochet in the centre one of the 3, turn, work 7 double crochet into the 21 chain, make 5 chain, work 1 single crochet into the 1st of the 5 chain, work 7 double crochet into the 21 chain, repeat from * 8 times more. 4th round: Work 15 double crochet into each loop of 21 chain, above the last 7 work 20

double crochet into the last loop of 21, make 5 chain, turn, work 1 single crochet into the last of the 5 chain, 7 double crochet, make 4 chain. 5th round: Work 19 double crochet, beginning on the 1st of the 7 in the 1st loop of 21 chain, * make 6 chain, turn, miss 1 loop, work into successive loops a stitch of double, 3 long, 1 double long, then miss 4 double crochet stitches, work 5 double crochet into successive loops, make 5 chain, 1 single crochet into the 1st of the 5 chain, miss 1 loop, 5 double crochet into successive loops, repeat from * 8 times more, then work 12 double crochet. Two of these patterns will be required for this d'oyley.

No. 3.—Make a chain of 8 stitches, and unite it. 1st round: Work into the circle 1 long, make 3 chain, repeat 9 times more. 2nd round: Work into the 3 chain 1 double crochet, make 17 chain, work another stitch of double crochet into the same place, make 1 chain, work 1 double crochet into the next 3 chain, make 1 chain, and repeat. 3rd round: Work into the 17 chain 20 double crochet, work 1 double crochet into the 1 chain, make 1 chain, work 1 double crochet into the next 1 chain, and repeat. 4th round: Work a stitch of double crochet into the 1 chain in last round, * work 5 double crochet into successive loops, beginning on the 1st of the 20, make 5 chain, work 1 single crochet into the 1st of the 5, repeat from * twice more, then work 5 double crochet into successive loops, and repeat from the beginning of the round. Two of these patterns will be required for this d'oyley.

No. 4.—Make 21 chain and unite it, make a chain of 27 and unite it, make a chain of 21 and unite it. 1st round: Work in the 21 chain 25 stitches of double crochet, work into the 27 chain 31 double crochet, work into the 21 chain 25 double crochet. 2nd round: Work 3 stitches of double crochet into successive

loops, make 5 chain, work 1 single crochet into the 1st of the 5 chain, repeat this 6 times more, then work 3 double crochet and repeat from the beginning in the centre loop, repeat this 9 times instead of 7. Two of these are required for this d'oyley.

No. 5.—Make a chain of 44 stitches, work 1 double crochet into each, turn, make 21 chain, work 1 double crochet into the 4th chain on the other side, * make 21 chain, miss 3 loops, work 1 double crochet into the next, repeat from * 9 times more, work 1 single crochet into the end loop, work 44 double crochet into successive loops, work 15 double into the 1st loop of 21, work 4 double crochet into each loop of 21, and 15 into the end one, then * work 2 double crochet, make 3 chain, work 1 single crochet into the 1st of the 3, repeat from * all round.

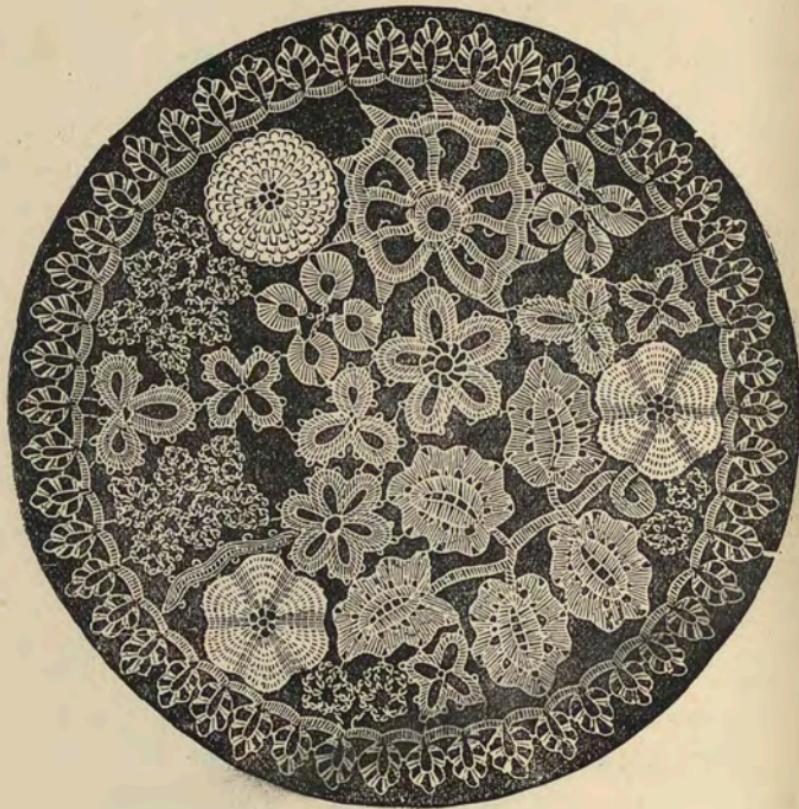
Work 2 patterns from No. 2 in 1st d'oyley, 1 from No. 3, 2 with 3 leaves, and 2 with 2 leaves, from No. 3 in 1st d'oyley, 2 patterns from No. 6 in same d'oyley, and 3 patterns from No. 3 in 6th d'oyley, sew them together as shown in the engraving, and add the edging as before.

33.—D'OYLEY No. 10.

Material: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20.

Pattern No. 1.—Make a chain of 19 stitches, turn, miss 5 loops, work 10 double crochet, make 3 chain, miss 3 loops, work 1 long, make 3 chain stitches, miss 3 loops, work 1 long stitch, make 3 chain stitches, work a stitch of double crochet into the last loop, then work into the 1st 3 chain on the other side, 1 double crochet, 5 long, work into the next 3 chain 4 long stitches, work 4 long stitches into the next 3 chain stitches, then work into the 5 chain at the point 8 long stitches, then work down the other side to correspond, * make 3 chain, miss 1 loop,

work 1 long, make 1 chain, work 1 long stitch into the same place, make 1 chain, work another long stitch into the same place, miss 1 loop, work 1 double crochet, repeat from * 7 times more, then work into the 1st 3 chain 1 double crochet,



33.—D'Oyley No. 10.

make 1 chain, work 1 long stitch, * make 1, work 1 double long stitch, repeat from * twice more, make 1 chain, work 1 long, all these stitches are worked into the same 3 chain, then work 1 double crochet into the chain stitch between the 2nd and

3rd long stitches, repeat this 7 times more: this finishes the leaf; then make 16 chain, and work a second leaf the same as 1st, then work 2 double crochet down, then make 12 chain, and work a third leaf the same as 1st, work 14 stitches down the stem, and work a 4th leaf the same as 1st, work 8 double crochet down the stem, work a 5th leaf the same as 1st, make a chain of 40 stitches, turn, and work back in double crochet.

No. 2.—Make a chain of 10 stitches, and unite it, *, work a stitch of double crochet into the circle, make 13 chain, and repeat from * five times more, then work 17 stitches into each of the 13 chain, then work 2 stitches of double crochet, beginning on the second of the 13, *, make 5 chain stitches, and work a stitch of single crochet into the 1st of the 5 chain, then work 2 stitches of double crochet, and repeat from * 5 times more; for the stem make a chain of 30 stitches, turn, * work 5 stitches of double crochet, make 5 chain, turn, and work a stitch of single crochet into the 1st, repeat from * 4 times more, then work down the other side to correspond; then work 1 pattern from No. 2 in 1st d'oyley, and 2 from No. 3, 2 with only two leaves, and 2 from No. 6 in the same d'oyley; work 1 pattern from No. 6 in 5th d'oyley, and 3 from No. 3 in 6th d'oyley; work 1 pattern from No. 2 in 9th d'oyley, and 1 from No. 3; work 3 patterns from No. 4 in the same d'oyley, sew the pieces together as before, and work the edging.

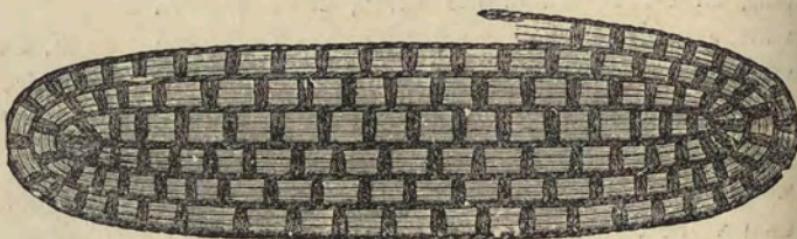
34 and 35.—*Work-Basket in Straw and Silk Crochet-Work.*

Materials: Straw; brown floss silk; brown ribbon, $1\frac{1}{2}$ inch wide; small glass beads; a piece of bamboo cane.

This basket has a cover formed of two pieces. It can be employed for many things, and is formed entirely of crochet-

work with brown silk over straw. A ruche trimmed with beads and bows of brown silk ribbon form the trimming of the basket. The straws over which you crochet must be damp, so as not to be stiff. They should be of unequal length, and when you join the two ends of two straws together, try to hide the beginning with the other straws. Begin the basket in the centre of the bottom part with 46 stitches; then work 9 rounds on either side of this first row, working alternately 1 double stitch, 1 or 2 chain stitches, the double stitch in the chain stitch of the preceding round, the last round over wire.

It is necessary to increase regularly in all the rounds to keep



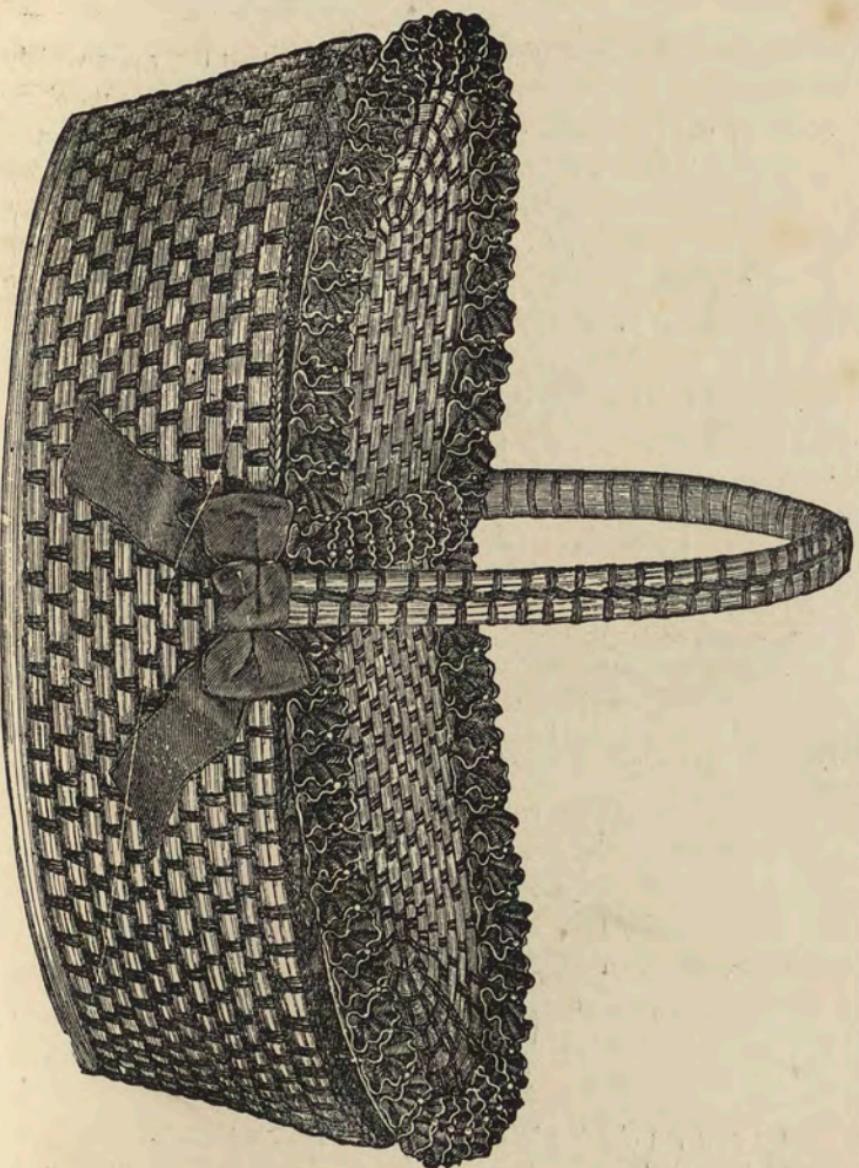
35.—Bottom of Work Basket (34).

the work flat. When you have finished the bottom begin the border of the basket, which is worked of the same piece with it, and consists of 11 rounds.

It is worked in the same way as the bottom, the first 2 rounds without increasing the number of stitches, but in the following 9 rounds increase 2 double stitches at both ends, in order that the edge may be a little wider in the upper part. In the last round add a piece of wire to the straws.

The cover of the basket is formed of two pieces. Begin in the middle with 28 stitches; crochet each half in rows forming a half circle, working backwards and forwards; at the beginning

34.—Work-Basket in Straw and Crochet.

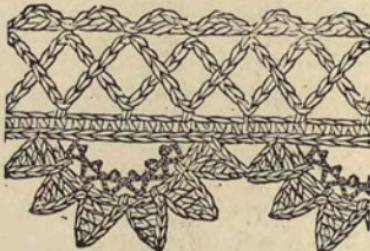


of each row turn the straws, and take care that the rows which are finished form a straight line. Each half of the cover requires 9 rows; the last one is worked over wire. The two halves are united at the straight sides by a brown silk ribbon $1\frac{1}{4}$ inch wide, which is sewed on underneath, and which forms a sort of hinge; sew on also a piece of wire covered with brown silk, so as to make the hinge stronger. Form the handle with a piece of bamboo cane 23 inches long, and covered with straws; work over it in long stitches of brown silk, and let it go down to the bottom of the basket; then sew the cover on the handle with the brown ribbon, which forms the two parts. Trim the basket with a ruche of double box pleats, ornamented with glass beads and with bows of brown silk ribbon.

36 and 37.—*Two Crochet Borders.*

Materials: Messrs. Walter Evans and Co.'s crochet cotton Nos. 30 and 80.

No. 36.—Crochet cotton of two sizes is used for this border (No. 30 and No. 80); it is begun in the centre by a chain of stitches of the length required.



36.—Crochet Border.

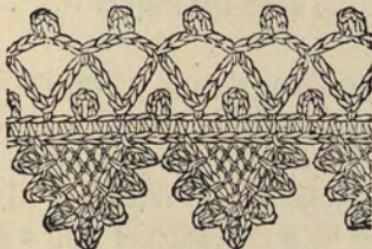
1st row: 1 double in each stitch of the chain.

2nd row: Turn and work on the opposite side of the chain,
* 1 double, 11 chain, miss 7. Repeat from *

3rd row: * 1 double on the 1st loop of chain, 2 chain, 1 double in the centre of the 7 stitches which are under the 1st loop of chain, 2 chain, 1 double on the same loop, 5 chain. Repeat from *.

4th row: * 1 double in the centre of the 1st loop of chain, 3 chain, 1 treble in the 1st, but before you complete the treble stitch make 1 chain. Repeat from *. This row completes the upper half of the border. The lower half is worked over the 1st row of plain double crochet.

5th row: 1 double in each of the first 5 stitches, 15 chain,



37.—Crochet Border.

miss 9, 1 double, come back over the loop of chain and work 1 double in each stitch, come back again and work 6 small points, each made thus: 5 chain, 1 double in the 4th, and 1 treble in each of the 3 others, 1 double over the round scallop. When you have worked the 6 small points repeat from *, but always join the 1st point of one scallop to the last point of the next scallop. The pattern inside the scallops is worked in 2 rows with fine cotton. (See illustration.)

No. 37.—The border is begun above the pointed scallops, filled up with lace stitches, by making alternately 3 chain, 1 purl (*i.e.*, 5 chain and 1 slip stitch in the 1st). When the chain is

long enough, turn and work the 1st row: Alternately 7 chain, 1 double in the centre stitch between the 2 purl.

2nd row: Turn, work 1 double in the centre of the 1st loop of 7 chain, 1 chain, 1 purl, 1 chain, 1 double in the centre of next loop, and so on.

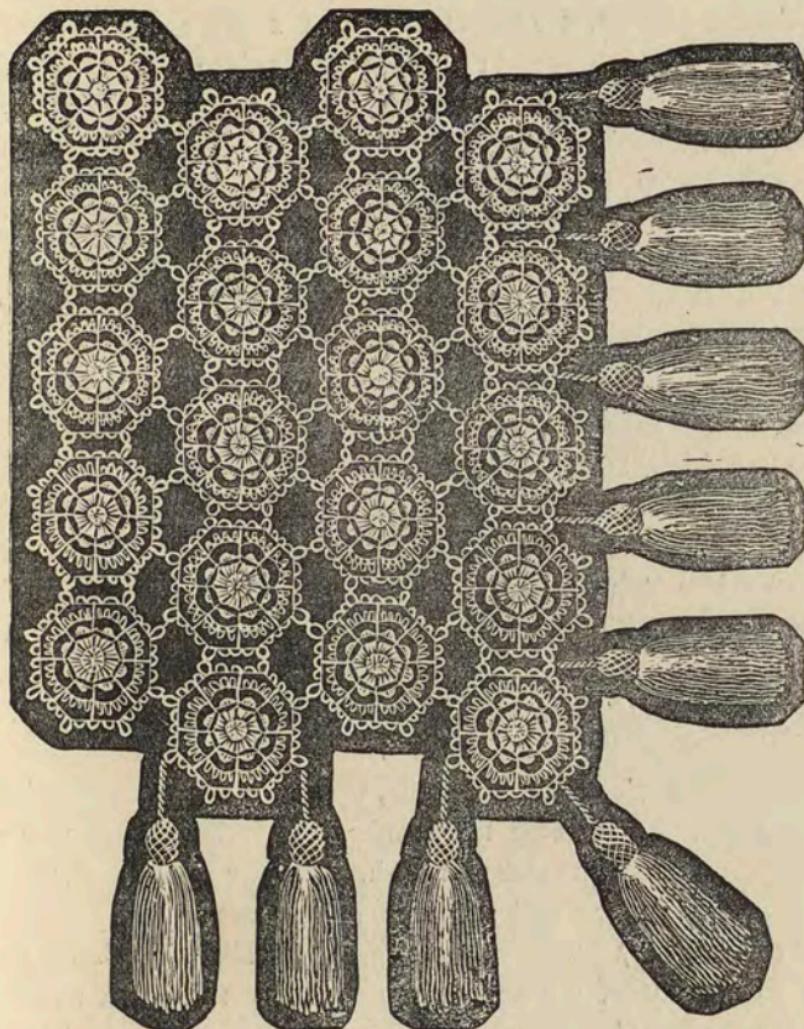
The 3rd row (which is the last) is worked on the opposite side of the chain with purl. * In each of the 8 first stitches work 1 double, make 12 chain, miss the 4 last of the 8 double just worked, and work 1 double in the 5th, come back over the loop of chain, and work 7 small points over it. For each point make 3 chain, work 1 double in the 2nd, 1 treble in the 1st of the 3 chain, 1 double upon the loop of chain. Repeat from * 6 times more.

In the following scallops always fasten the first point of one scallop to the last point of the preceding scallop. When this row is completed fill up the inner part of each scallop with a network of fine thread, joining the threads at all the places where they cross each other by 2 or 3 stitches with a sewing needle.

38.—*Crochet Antimacassar.*

Materials: 18 reels of Messrs. Walter Evans and Co.'s Boar's Head cotton No. 10.

This pattern can be adapted for a round couvrette or a square one, and is also pretty done in silk for a sofa cushion. Make a chain of 4 stitches, and unite it. 1st round: Work into 1 loop a long stitch, make 1 chain stitch, work another long stitch into the same place, make 1 chain, repeat. 2nd round: 3 long stitches into 1 loop, make 2 chain stitches, miss 1 loop, and repeat. 3rd round: 1 double crochet into the 2 chain in last



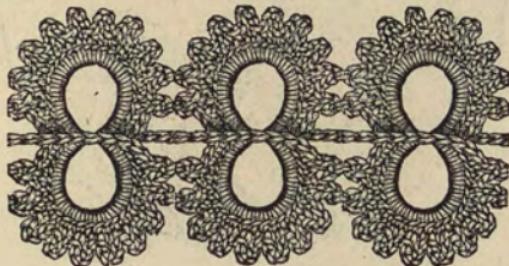
38.—Crochet Antimacassar.

round, make 7 chain, and repeat. 4th round: Into the 7 chain 2 double crochet, 5 long stitches, and 2 more double crochet, and repeat. 5th round: 1 long stitch into the 1st double crochet in last round, make 9 chain, and repeat. 6th round: Into the 9 chain 2 double crochet, * make 4 chain, work 2 double crochet, repeat from * 3 times more, make 5 chain, work a stitch of single crochet into the 2nd of the 5, make 1 chain stitch, and repeat from the beginning of the round. 7th round: 1 long stitch into the loop formed with the 5 chain, make 12 chain, and repeat. 8th round: Into the 12 chain 2 double crochet into successive loops, make 4 chain, work 1 double crochet into each of the 2 next loops, make 1 chain, work into the 6th loop 1 double crochet, 5 long stitches, and another double crochet, make 1 chain, miss 1 loop, work 2 double crochet into successive loops, make 4 chain, work 1 double crochet into each of the 2 next, make 5 chain, and repeat. This completes the circle. 120 circles sewn together like the engraving will make a good-sized couvrette, 12 in the length, and 10 in the width. If a round couvrette is wished, work 1 circle for the centre larger than the others; this can be done by repeating the 5th and 6th rounds, then sew 8 circles round the centre one, and increase the number of circles in each row till you have made it the size you wish. For the square one, tassels are required for the end and sides; these are made by winding the cotton over a cardboard 4 inches deep about 80 times, then twist 8 threads of the cotton into a cord, cut the cotton wound on the cardboard at one end, make 2 inches of the cord into a loop and tie it firmly with the middle of the tassel, then turn it, tie a thread tightly round, about an inch below the cord, and net over the head; 40 of these tassels will be sufficient.

39.—*Crochet Insertion.*

Material : Messrs. Walter Evans and Co.'s crochet cotton No. 40.

The patterns of this insertion are worked in a row, and always two opposite circles at a time. Make a foundation chain of 16 stitches, join them into a circle, then work a 2nd circle consisting again of 16 chain stitches. Work round this circle 24 double stitches, and 24 double round the 1st circle; after the last stitch again at the 2nd circle, and work 10 chain

39.—*Crochet Insertion.*

scallops as follows :—3 double in the next 3 stitches, * 5 chain, 2 double in the next 2 stitches, repeat 8 times more, 3 double in the last 3 stitches; work in the same manner round the other circle. To get to the next pattern, work 4 slip stitches between the 2 circles in the middle of the just-completed pattern, leaving the cotton under the work and drawing it through the stitch upwards through the loop on the needle; 7 chain stitches, and then 2 circles like those just described, and so on.

40 and 41.—*Tobacco Pouch in Crochet Work.*

Materials : Black purse silk; crimson ditto; gold thread.

The pouch is begun at the bottom, in the centre of the star. With crimson silk make a chain of 3 stitches, and join it

into a circle. Work 4 rounds of double crochet, 2 stitches in each stitch.

5th round : 2 crimson stitches, 1 gold stitch, and so on.

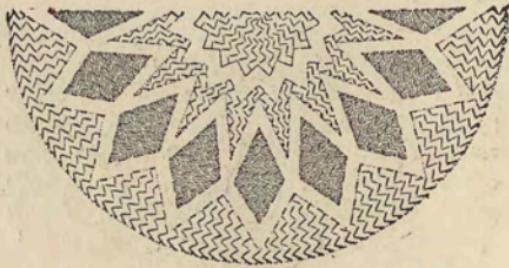
6th round : All gold stitches.

7th round : 2 crimson stitches, 2 gold, and so on.

8th round : All crimson stitches.

9th round : 3 crimson stitches, 2 gold, &c.

10th round : Similar to the preceding.



40.—Star for Tobacco Pouch, No. 41.

11th round : 4 gold stitches, 3 crimson, &c.

12th round : 4 gold stitches, 2 black stitches over the 2 centre gold stitches of preceding round, &c.

13th round : 3 gold stitches, 4 black stitches, &c.

14th round : 1 gold stitch, 6 black stitches, &c.

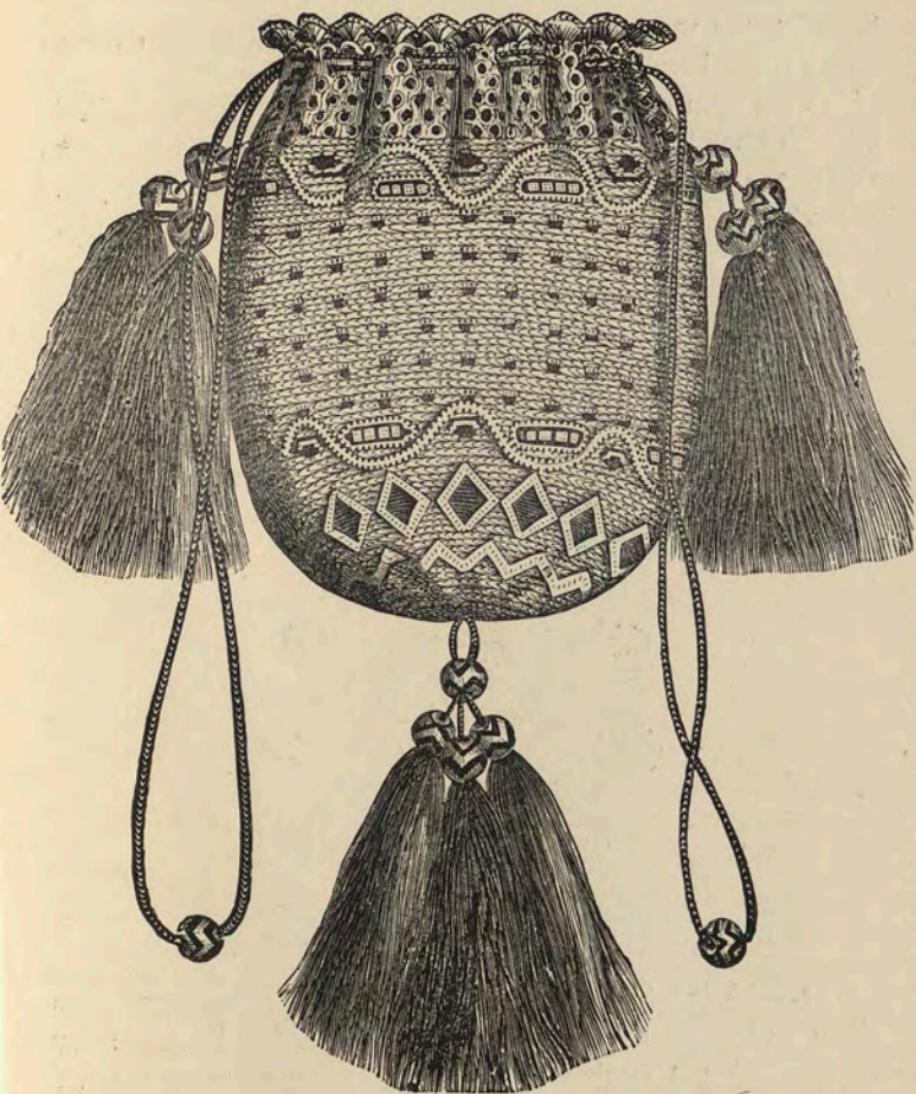
15th round : 3 gold stitches, 4 black stitches, &c.

16th round : 4 gold stitches, 2 black stitches, &c.

17th round : 4 gold stitches, 2 over the black stitches of preceding round, and 1 on either side, 4 crimson stitches, &c.

18th round : 2 gold stitches over the centre ones of preceding round, 7 crimson stitches, &c.

Now work 4 plain crimson rounds, and begin the pattern from No. 41. The centre is crimson, and the pattern is black and gold. The border round the top is of the same colours.



41.—Tobacco Pouch.

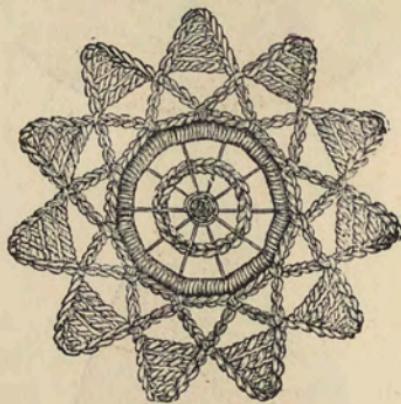
Complete the work by 2 rounds of open treble crochet, and 1 round of gold scallops.

In the open rounds pass a double cord of black silk, finished off with small balls of black silk gimp and gold; and on either side of the pouch fasten one of these same balls with two tassels, one crimson and one black. The pouch is lined with white kid.

42 and 43.—Crochet Rosettes

Material: Messrs. Walter Evans and Co.'s crochet cotton No. 4, 24, or 40.

These rosettes are suitable for trimming cuffs, collars, and bodices, or for making couverttes, according to the size of the cotton with which they are worked.

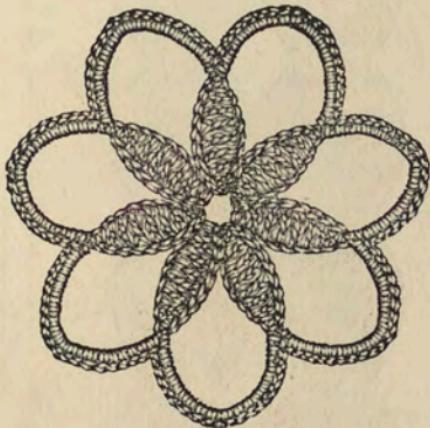


42.—Crochet Rosette.

42.—Make a foundation chain of 22 chain; join them into a circle and work the 1st round; 44 double. 2nd round: * 7 chain, missing 3 stitches of the preceding round under them, 1 double; repeat 10 times more from *. 3rd round: 1 slip stitch in the first 4 stitches of the next scallop, * 5 chain, miss the last and work back on the other 4, 1 double, 1 treble, 1 long treble

1 double long treble (throw the cotton 3 times round the needle), 1 slip stitch in the middle stitch of the next scallop; repeat 10 times more from *. Work a wheel in the centre of the rosette, which is ornamented with a circle of chain stitch, as can be seen in illustration; take up one thread of the wheel with every other chain stitch.

43.—Begin the rosette with a leaf-like pattern in the centre and work the 1st row: * 11 chain, miss the last, work back

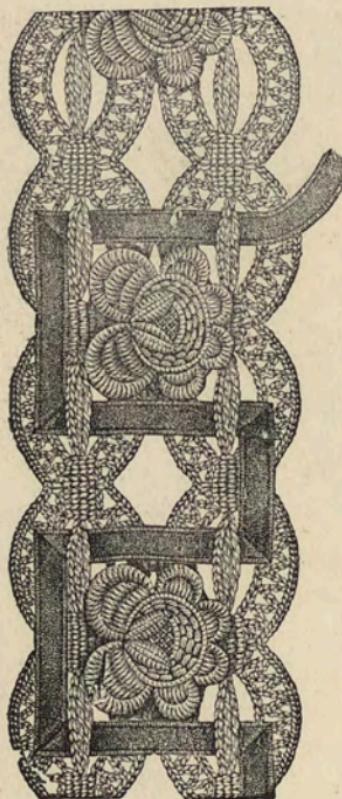


43.—Crochet Rosette.

over the following 8 stitches, 1 double, 1 treble, 2 long treble, 1 double long treble, 2 long treble, 1 treble, 1 double in the upper part of the chain stitch before the last, 1 slip stitch in the lower part of the same stitch. The first leaf of the middle pattern is then completed; repeat 6 times more from *. Join the first and last leaves together by working 1 slip stitch in the 1st of the 11 chain stitch. 2nd round: (Fasten on the cotton afresh), 1 slip stitch in the point of each leaf, 12 chain between. 3rd round: 24 double in each scallop. The rosette is then completed.

44.—*Crochet Trimming, with Embroidered Flowers worked in Appliquéd and Velvet Ribbon.*

This trimming consists of 2 strips of crochet insertion, ornamented with embroidery patterns worked in appliquéd, and velvet



44.—*Crochet Trimming, with Embroidered Flowers worked in Appliquéd and Velvet Ribbon.*

ribbon drawn through. They are worked the long way with fine crochet cotton. Begin on a sufficiently long foundation chain of stitches which can be divided by 20, and work the 1st

row: 1 chain, * 5 double, on the first 5 stitches of the foundation, 1 leaf, as follows:—10 chain, without reckoning the loop left on the needle, 1 extra long treble (for which the cotton is wound 5 times round the needle) in the second of the 10 chain, a similar treble in the first, then cast off the 2 treble stitches together, wind the cotton once round the needle, and cast off the last loop with the loop left on the needle. Miss under the leaf 15 stitches of the foundation, and repeat from *. 2nd row: 5 double on the 5 double of the preceding row, inserting the needle in the whole stitches, 15 chain stitches between. 3rd row: * 5 double in the first 5 double of the preceding row, 7 chain, 1 slip stitch in every other stitch of the next scallop of the preceding row, 7 chain between, 7 chain stitches; repeat from *. 4th row: * 1 double in the middle of the 5 double of the preceding row, 3 chain, 1 slip stitch in the middle stitch of each of the 8 scallops, consisting of 7 chain in the preceding row, 3 chain between, 3 chain; repeat from *. These 2 last rows (the third and fourth) are repeated on the other side of the foundation chain.

When the 2 strips of insertion are completed, sew them together so that 2 opposite scallops meet, and ornament them with the embroidery patterns and velvet ribbon.

45.—*Crochet Insertion.*

This pretty insertion is very suitable for berceauette covers or pillowcases, and should be worked with middle-sized cotton. If the insertion is used for anything but a pillowcase, omit the lower border on which the button-holes are made. Begin the insertion in the middle of one of the star-like figures, with a foundation chain of 9 stitches; join them into a circle by making

1 slip stitch, and crochet thus :—* 10 chain, 1 slip stitch in the 5th of these chain ; this forms 1 purl ; 4 chain, 1 slip stitch in the circle, repeat from * 5 times more. Work 4 slip stitches in the next 4 chain, then crochet * in the next purl ; 5 double divided by 5 chain, 4 chain, repeat 5 times from *. Faster the thread after having fastened the last 4 chain stitches with a slip stitch to the 1st double stitch of this round. This completes the star-like figure. Work on one side of these figures the following rows :—

1st row : * 1 treble in the 2nd scallop of the four placed together, 3 chain, 1 double in the next scallop, 3 chain, 1 treble in the last of the 4 scallops, 3 chain, 1 treble in the 1st scallop of the following 4 placed together, 3 chain, 1 double in the next 2nd scallop, 3 chain, 1 treble in the 3rd scallop, 3 chain. Repeat from *.

2nd row : 3 treble in the 1st stitch of the preceding row, * miss 3 stitches, 3 treble in the 4th following stitch. Repeat from *.

3rd row : * 3 treble cast off together as one stitch on the next 3 stitches of the preceding row, 2 chain. Repeat from *.

4th row : 1 double on the next stitch of the preceding row, * 4 chain, 1 slip stitch in the 3 double ; this forms 1 purl ; 3 double on the next 3 stitches of the preceding row. Repeat from *. After having worked these four rows likewise on the other side of the star figures, work over the last the following 5 rows for the button-holes :—

1st row : 1 double in the next purl, * 2 chain, 1 double in the next purl. Repeat from *.

2nd row : 1 double in each stitch of the preceding row.

3rd row : Alternately 11 double, 7 chain, under which miss 7 stitches.

4th row : Like the 2nd row.

5th row : * 3 double on the next 3 double of the preceding



45.—*Crochet Insertion.*

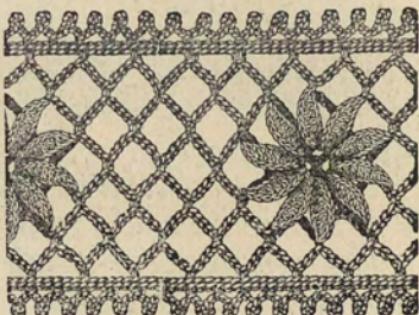
row, 1 purl (4 chain, 1 slip stitch in the last double stitch). Repeat from *.

46.—*Crochet Insertion.*

Material : Messrs. Walter Evans and Co.'s crochet cotton No. 30.

This insertion is worked in our pattern with fine crochet cotton on a double foundation chain. For the outer edge work a row of pur. stitches as follows :—1 double in the 1st stitch, * 1 chain, 1 purl, consisting of 5 chain, 1 slip stitch in the 1st 2 chain, 1 double in the next stitch but 2 ; repeat from *. The open-work centre consists of 6 rows of scallops ; the 1st of these rows is worked on the other side of the foundation chain ; 1 double in the middle stitch of every scallop, 5 chain between, then 1 row of slip stitches, and finally a row of purl stitches like the

1st row of the insertion. For the raised flowers, which are fastened over the grounding at unequal distances, * make a foundation chain of 10 stitches, fasten it on over the grounding from illustration by taking the needle out of the loop, inserting it into the 1 chain of the grounding, and drawing the loop through ; miss the last of the 10 chain, and work back over the others ; 1 slip stitch, 1 double, 1 long double, 3 treble, 1 long double, 1 double, 1 slip stitch, then 1 slip stitch in the 1st stitch, * 9 chain missing 5 stitches under them, 1 double in the 6th stitch,



46.—*Crochet Insertion.*

repeat from *. Each following row consists of 1 double in the middle stitch of every scallop of the preceding row, 9 chain between. Then work the 1st row of the border on the other side of the insertion ; 1 double in the 1st stitch of the foundation, inserting the needle into the back part of the stitch ; repeat 8 times more from *, and the flower is completed.

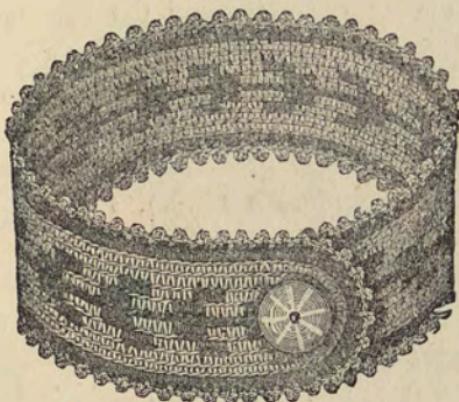
47.—*Crochet Garter.*

Materials: Grey thread of medium size ; fine red wool ; fine round white elastic cord ; a pearl button.

This garter is worked in close double crochet, over fine

elastic cord ; the border and pattern in red wool, the centre in grey thread.

Begin in the middle by a chain of 98 stitches, with red wool ; take the elastic cord, which must always be stretched out a little, and work over it. Work on both sides of the foundation chain ; the pattern is completed in the course of the two first rounds ; the button-hole is made at the beginning of the first



47.—Crochet Garter.

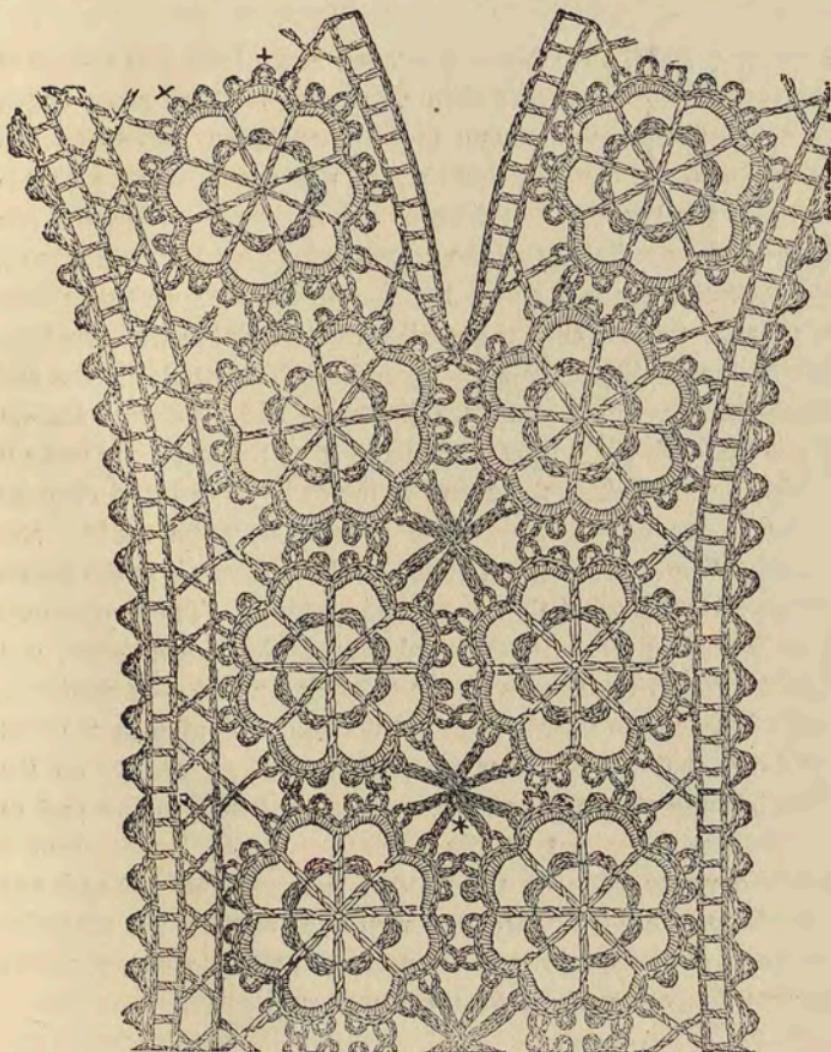
round ; make a loop of 21 stitches, and, when you come to it, work over this loop instead of over the foundation chain. Increase the number of stitches at either end of the garter, to round it off. When the second round is completed work two plain grey rounds, then a plain red one. The last round (grey thread) is composed of alternately 1 double, 1 purl formed of 3 chain, 1 slip stitch in the first, missing 1 stitch under the 1 purl. Sew on a pearl button to correspond with the button-hole. The garter would be both more elegant and more elastic if worked entirely in silk.

48.—*Crochet Trimming for a Lady's Chemis.*

Materials : Messrs. Walter Evans and Co.'s crochet cotton, and a needle to match.

This pattern, as can be seen in No. 48, is an imitation of old guipure lace ; it is worked all in one piece for the bosom and sleeves, and is part of one of the shoulder-pieces in full size. Both strips of rosettes join at that place, and one is continued for the part round the bosom and the other for the sleeve. In the pattern there are 42 rosettes round the bosom, and 14 round each sleeve. These rosettes are fastened one to another in the course of the work. They are made in the following manner :— Make a chain of 6 stitches, and join it into a ring. 1st round : 8 chain, 1 slip stitch in the 4th chain, which forms a purl (the 3 first chain are reckoned as 1 treble), 1 chain, 1 treble in the ring, * 5 chain, 1 slip stitch in the 1st to form a purl, 1 chain, 1 treble in the ring. Repeat 6 times from *. Instead of the last treble, work a slip stitch to fasten the end of the round to the 3 chain of the beginning, which thus form 1 treble. 2nd round : 9 chain (the 3 first to be reckoned as 1 treble), * 1 treble on the 1st treble of last round, 6 chain. Repeat 6 times from *. 1 slip stitch in the treble at the beginning. 3rd round : On each scallop of preceding round work 2 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 2 double. This completes the rosette. Each rosette is fastened to the last by joining the 2 middle purl of both. In the illustration, which is full-size, the purl that are to be joined to those of another rosette are marked by a cross. The joining between the part round the bosom and the sleeve is made in the same manner. The space left between 4 rosettes is filled up with a star formed of chain stitches, marked in our illustration with an asterisk. For this star make a chain of 5 stitches, the 1st of which forms the centre ; slip the loop

you have on the needle through one of the 8 purl that are free, make 5 chain, 1 double in the centre stitch. Repeat 7 times



48.—Crochet Trimming for a Lady's Chemise.

from *; then tie the two ends tightly, or sew them together. 3 of these stars are required for each shoulder.

For the Border.—It is worked at the same time both round the bosom and sleeves. 1st round : * 1 double in the centre purl of the 1st scallop of the rosette, which we will call the *first rosette*; 5 chain, 1 double in the centre purl of the 2nd scallop of the same rosette, 4 chain; then work the kind of cross which comes between each rosette (see illustration). To make this cross throw the cotton 3 times round the needle, work 1 double treble in the last purl left free of the 1st rosette, keep the last loop on the needle, throw the cotton twice round it, and work a double treble in the 1st purl left free in the 2nd rosette, throw the thread twice round the needle, work 1 treble with the loop left on the needle, make 2 chain, and work 1 treble in the last double treble, which completes the cross; make 4 chain. Repeat from * at each slit on the shoulders; after the last cross make 6 chain, 1 slip stitch in the 2 purl at the end of the slit, 6 chain to come to the next space, where a cross is to be made. 2nd round : Work alternately 1 treble, 2 chain, miss 2; at the slit on the shoulders work 6 double over the 6 chain. The two rounds just explained are also worked round the upper edge, and finished round the sleeves by the following round :—1 double in one of the spaces in last round, * 6 chain, 1 double in the 2nd of the 6 chain, which forms a purl, 1 chain, 1 double on the next but one of the last round, 6 chain, 1 double in the 2nd of the 6 chain, 1 chain, 1 double in the next space. Repeat from *. On the upper edge of the bosom, between the 1st and 2nd rounds of the border, work 1 round of crosses, but throwing the cotton twice only round the needle, so that the treble stitches are not double; make 2 chain between each cross.

ORNAMENTAL NEEDLEWORK.

ARTICLES FOR THE DRAWING- ROOM.

Jardinière—Footstools—Couch with Cushion—Chairs—Fire-Screen—Music-Stool—Window Lainbrequin—Folio—Paper-Baskets—Lamp-Screen—Whatnot—Sofa-Cushion.

Nos. 209 and 210. Jardinière (Embroidery). Jardinière of lacquered white cane, gilded at the points. For the embroidery (see Illustration 210) vandyke the edges of a strip of black cloth, and work the rosebuds with red and green silk in satin stitch, the tendrils in point russe and overcast stitch with yellow filoselle.

No. 211. Footstool (Embroidery). Framework of black carved wood, relieved with gilding. The cushion has an embroidery worked on a ground of pale blue cloth, with bronze-coloured purse silk and filoselle. Having traced the design, fill up the leaves with double strands of coloured purse silk, sewn on with some contrasting colour. In the original, shades of bronze and maize-yellow are used.

No. 212. Foot-Rest (Embroidery). Frame of black polished wood, with cushions of black satin quilted with blue spun silk buttons. In the centre is an embroidered border worked on écrù-coloured, woven with two shades of blue in a damask pattern, and worked over with split filoselle in satin stitch, overcast stitch, and point russe. The cornflowers are worked with blue silk, with brown calices; the squares are worked across with blue silk and short point russe stitches of brown at the cross-

Ornamental Needlework.

points. The border is worked to correspond, and a leaf-patterned pleating of black satin is arranged on each side of the embroidery.



209.—JARDINIÈRE.

No. 213. Couch with Sofa-Cushion and Blanket. The couch is covered with bronze-coloured rep, and the cushion is covered with holland, embroidered in blue crewel in cross stitch. The

Furniture.

sofa-blanket has a ground of bronze cloth, lined with blue satin cloth. The outlines are then worked over in buttonhole stitch of maize purse silk, edged with gold cord. The arabesques of pale blue cloth are put on in appliqué with stitches of maize silk.

No. 214. Chair. Massive chair of walnut-wood and dark claret-coloured leather, with monograms worked with claret-coloured silk and gold thread. The antimacassar is worked on garden net with claret-coloured filoselle in cross stitch, after the pattern given in our illustration. Round the outer edge fringe of white and claret-coloured silk.

No. 215. Chair. Chair of carved polished wood, covered with blue damask, which has previously been embroidered as follows:—The flowers are outlined with several shades of pink filoselle in plain stitch, and veined in point russe. The leaves and tendrils are worked with various shades of mignonette, olive-green, and brown silk.

No. 216. Screen. Blue satin screen, embroidered with coloured silks. The framework is of black and gold bamboo cane.

No. 217. Music-Stool, of carved and polished wood, with circular cushion, covered with alternate stripes of red plush and red satin in the centre, and puffings of red plush outside. The centre stripe of satin is 5 inches wide and 40 long, and is covered with gold net and an appliqué design, cut out of old-gold satin, edged with bronze purse silk, sewn on with pale bronze sewing-silk. The appliqué designs are worked in feather and overcast stitch, and in point russe, with several shades of pink and red silk. On each side of this stripe is a braid of old-gold silk brocade, worked in filoselle. Beyond the braid is a stripe of red plush, 4 inches wide, embroidered with old-gold silk cord. Some of the pattern is filled up with red silk, carried across in a diamond pattern, and crossed with pink silk. The veining, tendrils, and knotted stitch are worked with old-gold silk. The plush and satin centre is then edged with a thick gold cord, arranged in loops at each corner, and ending in a tassel.

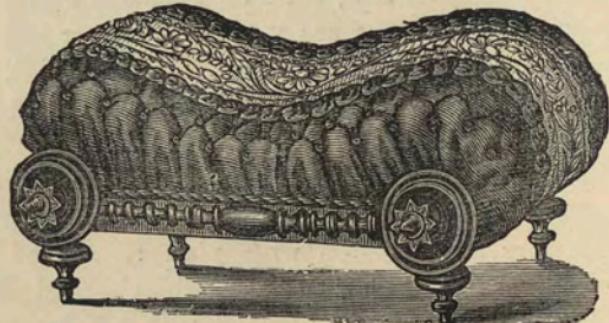
Ornamental Needlework.



209.—DETAIL OF 209.



210.—FOOTSTOOL (Embroidery).



211.—OCT. REST.

Window Lambrequin.

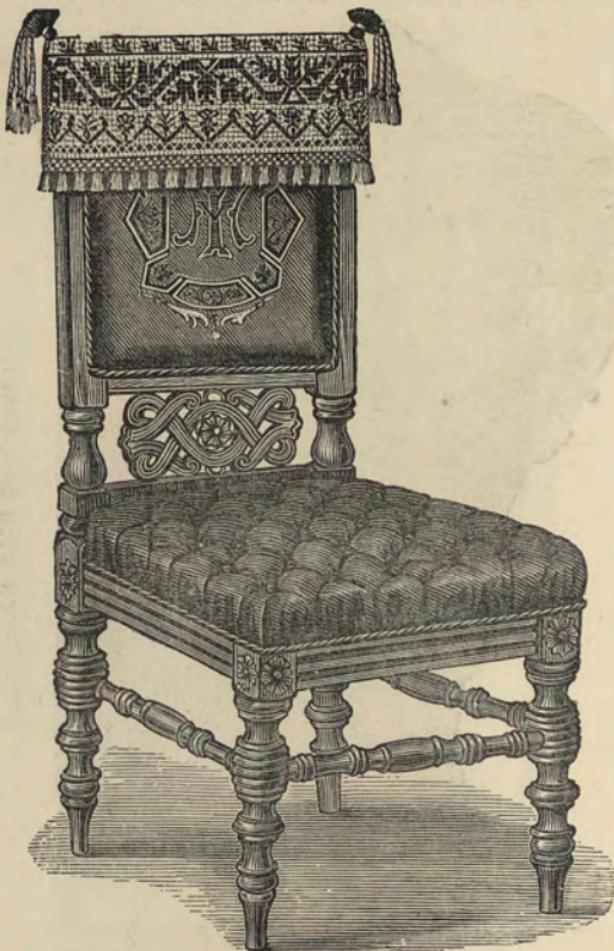
No. 218. Lambrequin for a Window. Lambrequin of dark brown cashmere, slightly wadded and lined with brown



218.—COUCH WITH SOZA-CUSHION

cloth: it is then quilted with brown silk in diamond pattern. Two stripes of écrù Java canvas are then embroidered with dark

wool in cross stitch, and with pale brown filoselle. On each side of the wool-work draw out eight double threads of the canvas, and fold back the horizontal threads so as to form a border of



214.—CHAIR.

loops. Each stripe is then edged with a tasselled fringe of brown wool, and sewn on the lambrequin.

No. 219. Folio for Engravings, &c. (Appliquéd). The frame is made of polished hazelwood and fitted with a metal lock. In

Embroidered Chair.

the centre is a circular appliqué embroidery. The figures are cut out of flesh-coloured cloth, the wings of white, and the emblems of brown taffetas. The veil is outlined with stitches of silver-grey silk. The musical emblems are cut out of pale



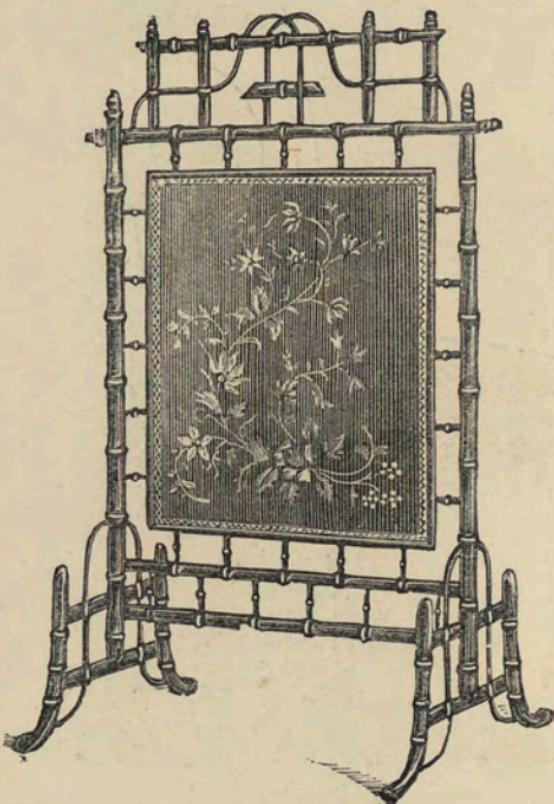
215.—CHAIR OF POLISHED WOOD.

blue silk, sewn on with silver filoselle. The outlines are then lined with gold cord.

No. 220. Card-Basket. Basket of black polished cane, resting on gilt feet, and having an embroidery worked on a ground of black velvet in satin overcast, and knotted stitch, and

Ornamental Needlework.

in point russe. The poppies are worked with different shades of red, the cornflowers with blue, the wheatears with maize silk. The leaves and stems are embroidered partly with brown, partly with green silk. The sewing on of the embroidery is hidden



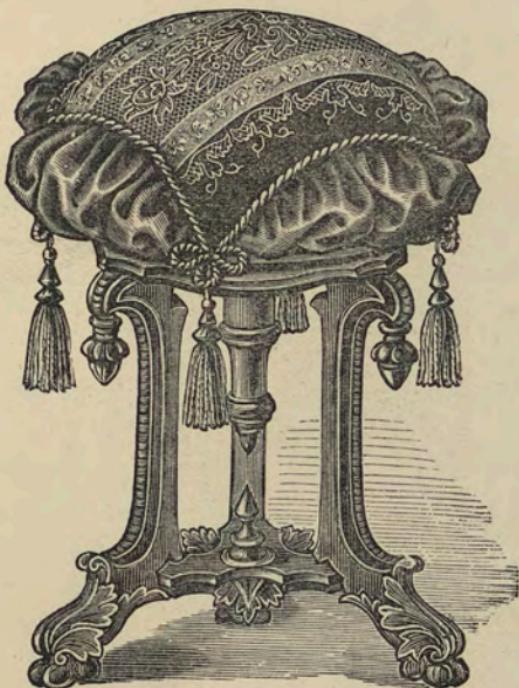
216.—SCREEN.

with gold cord, and between each section is a ruching of blue silk.

Nos. 221 and 222. Waste-Paper Basket with Lambrequin. The frame which supports the basket is made of gilt reeds, and in each upright stem is hung a gilt ring, according to Illus-

Music-Stool.

tration No. 221. The basket itself has a lid, and is made of lacquered black wickerwork; it is ornamented with lambrequins, of which No. 222 gives the full-sized pattern. The ground is of grey cloth, with an appliquéd embroidered in satin and overcast stitch with red silks of various shades. The ears of corn are worked in chain, and the cornflowers in satin



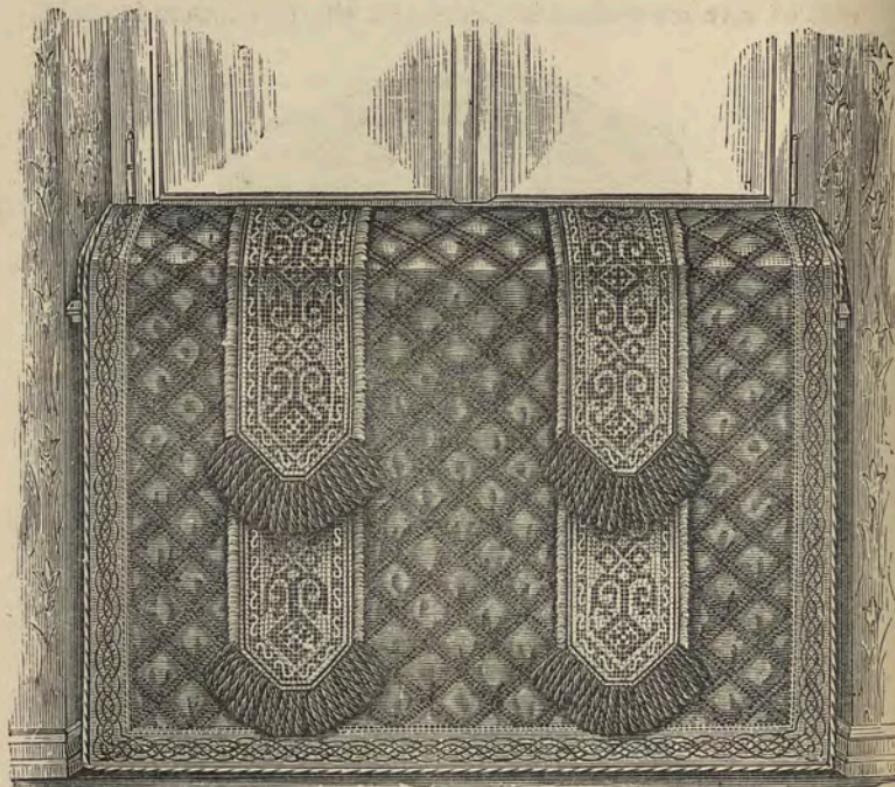
217.—MUSIC-STOOL.

stitch—the former with yellow filoselle and purse silk, and the latter with blue silk. The large leaves are in appliquéd of dark green cloth, worked in overcast stitch with green silk. Light blue for the forget-me-nots, and yellow silk for the stamens, worked in knotted stitch; the veinings, stems, and leaves are worked in satin and overcast stitch, with green and brown purse

Ornamental Needlework.

silks. Round the edge of the lambrequin is a border of grey taffetas, worked with grey silk in buttonhole stitch, and ornamented with gold cord.

No. 223. Embroidered Lamp-Shade. Stand of polished black wood, with screw for raising or lowering the shade at

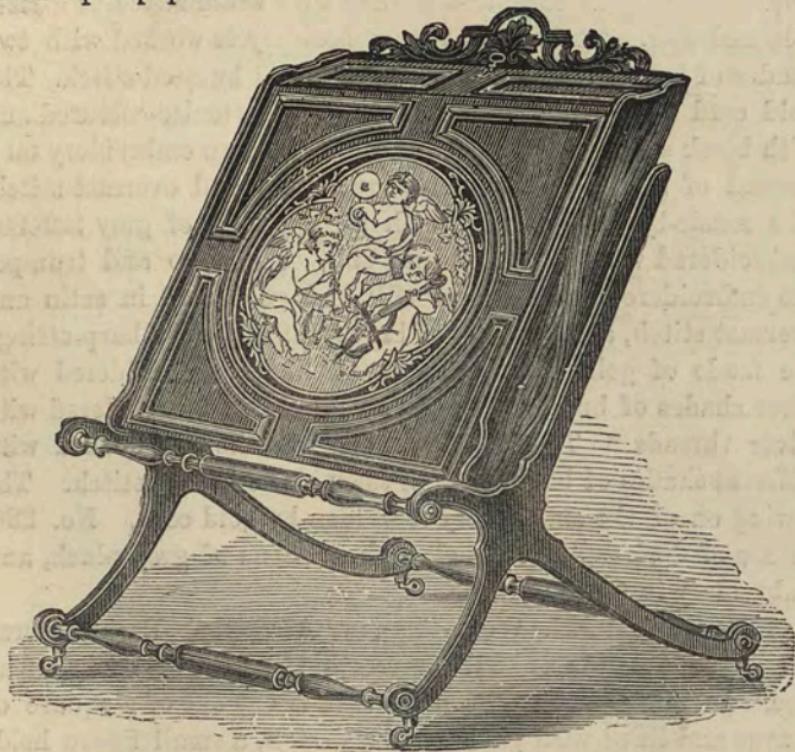


218.—LAMBREQUIN.

pleasure. Shade of black velvet, with deep border of peacock's feathers. Round the velvet is a border of gold soutache arranged in chain pattern. The centre embroidery is worked with gold thread in lace stitch. Arrange the spangles according to illustration.

Folio for Engravings.

No. 224. What-Not. Framework of bamboo and red cane, tipped with ivory studs. The stands are made of sheets of cardboard, on which are arranged dried flowers, leaves, and ferns. These are then covered with sheets of glass, and lined with silver or stamped paper.



219.—FOLIO FOR ENGRAVINGS.

No. 225. Folio for Music-Papers, &c. The cardboard sides of the folio covered with blue satin, and lined with black lute-string, are encased in a light and elegant frame of black polished cane studded with gilt knobs. In the centre is a cretonne embroidery in appliquéd, and on each side of the front tassels and blue silk twisted cords are introduced.

Nos. 226, 227, and 230. Embroidered Chairs for Drawing-

Ornamental Needlework.

room Boudoir. Nos. 226 and 227. Frame of brown carved wood and cushion of brown rep, with appliquéd embroidery. Illustration No. 226 gives the design for the latter; the dark figures are appliquéd in brown velvet, edged with gold soutache and gold cord, and worked with chain stitch of maize-coloured silk. The rest of the embroidery is worked with two shades of brown silk in satin, overcast, and knotted stitch. The gold cord and soutache are sewn on with maize-coloured and with black silk. The back of the chair has an embroidery on a ground of brown velvet in appliquéd satin and overcast stitch. The music-book is worked with an appliquéd of grey taffetas, embroidered with black and grey silk. The harp and trumpet are embroidered with brown silk and gold cord in satin and overcast stitch, and appliquéd of brown taffetas. The harp-strings are made of gold cord. The mandoline is embroidered with three shades of brown silk, the strings being embroidered with silver threads. The branches and tendrils are worked with different shades of brown silk in satin and overcast stitch. The sewing on of the embroidery is hidden by gold cord. No. 230. Frame of dark polished wood, with cushions of grey plush, and embroidery in Gobelin stitch.

Nos. 228 and 229. Work-Case, or "Atrappe." Both patterns may be used simply as bonbonnières and hung upon a Christmas tree. In our present pattern the case is cut out of a square of canvas and lined with gauze. The design, a small figure holding a Christmas tree, is embroidered as follows:—The head of the figure is merely cut from a carte de visite photograph; the long robe is cut out of scarlet or brown cloth, and sewn on with gold-coloured silk. The long beard is worked with interlacing stitches of white wool, and the Christmas tree with various shades of green wool and coloured silk. The case is then folded (see Illustration No. 228), and finished off with a red worsted cord and tassels.

Nos. 231 to 233 Sofa-Cushion (Embroidery). Square

Sofa-Cushion.

cushion, worked partly on yellow satin, partly on coarse canvas. The canvas squares are embroidered from Illustration No. 233 in Smyrna stitch, with coral filoselle, with dark red balls of wool. These balls are made with a thirtyfold strand of red wool, tied at intervals with red silk, and cut between the tying. The satin squares are stretched on cardboard, and embroidered from the design given in Illustration No. 232. The cornflowers are worked with pale blue filoselle, the calices with olive green and yellow in chain and satin stitch. The blossoms are embroidered with coral, and the tendrils with olive green in overcast stitch. The cover is then sewn on to the cushion, which is edged with thick red silk cord, ornamented with balls of wool. The cushion has also a handle of wood, covered with dark red wool, and threaded with a silk cord.

Nos. 234 to 236. Folio-Stand. Framework of polished wood, delicately carved and studded with gold. In the centre is an oval of red velvet, on which is an embroidery of cretonne appliquéd sewn on with filoselle of the same colours. Gold cantille and gold thread are also used in the embroidery. Illustrations Nos. 235 and 236 give the design in the original size.

Nos. 237 and 238. Case for Letters, Papers, &c. Square case of black polished cane, studded with silver knobs, and lined with white glazed paper. Inside are partitions for paper, envelopes, &c. Folds of lilac silk are inserted along the sides. On the lid is an appliquéd design. It is embroidered on a vandyked square of white cloth in knotted and feather stitch, with lilac and shaded green silk.

No. 239. Sofa-Cushion with Cover in Point Lace. Circular cushion arranged in scalloped puffings, covered with blue gros-grain silk and fitted in the centre with an embroidery of point lace. The puffings are drawn up out of a strip of blue silk, and a vandyked ruching of the same material hides their sewing on. The cover, of which we give a section, is worked as follows:—

Ornamental Needwork.

Trace the design on tracing-paper, and sew a narrow white silk



220.—CARD-BASKET.



221.—WASTE-PAPER BASKET.

braid over the outlines. The Venetian bars and lace stitches

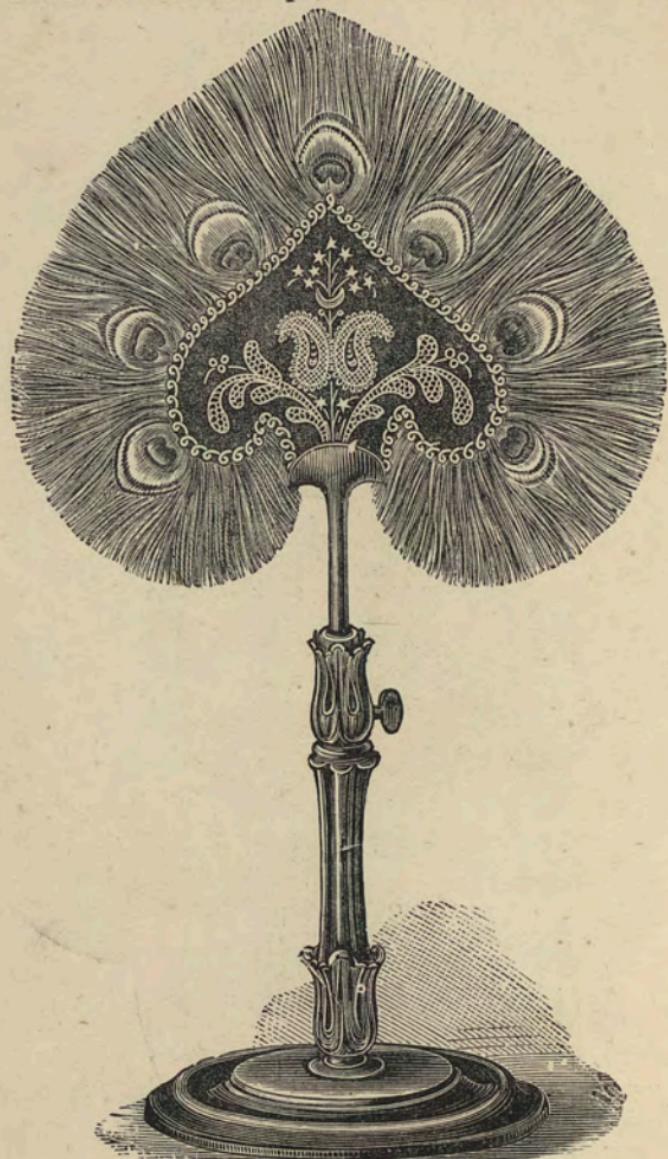
Lambrequin.



222.—DETAIL OF 221.

Ornamental Needlework.

are embroidered with white purse silk. Blue silk cord and gold

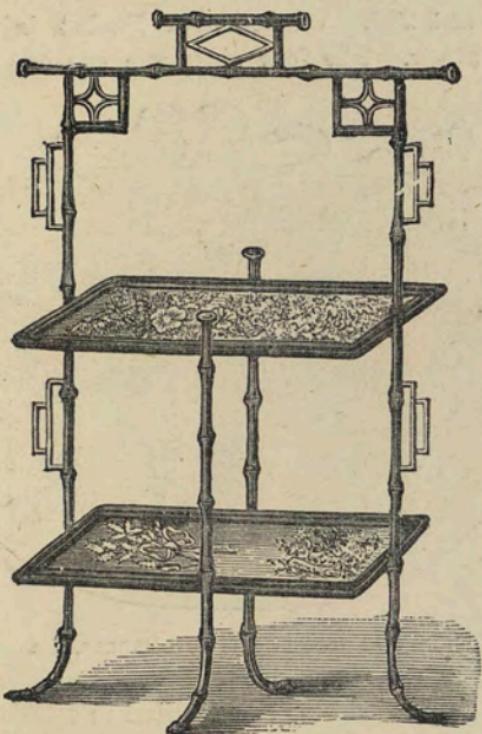


223.—EMBROIDERED LAMP-SHADE.

What-Not.

cord are then sewn along the centre of the braid, and the outer edge of the embroidery is finished off with purls of white silk.

No. 240. Ornamental Footstool (Embroidery). Circular cushion of red cloth, with vandykes of the same material. Between the latter a fur border, sewed on dark blue flannel, is



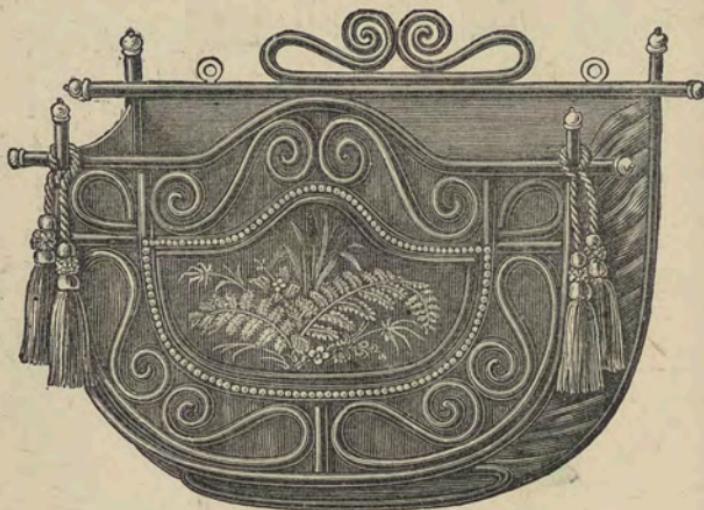
224.—WHAT-NOT.

introduced. The vandykes are scalloped round the edges, and sewed on to the circle, which is lined with grey flannel, and the embroidery worked as follows:—The smaller star-shaped figures are cut out of white cloth, and sewed on in point russe and knotted stitch with red silk. The gold soutache is sewed on with red silk, and the cross seams worked with green and yellow

Ornamental Needlework.

silks alternately. The triangles of grey cloth are sewed on in chain stitch and point russe, partly with red and white, partly with green and white silks. The two lines round the circle are worked in interlacing buttonhole stitch with green silk. The lower part of the cushion is covered with leather, and the seam hidden by a thick worsted cord.

Nos. 241 and 242. Waste-Paper Basket in polished cane, with crystal beads. The four sides are cut out of cardboard,

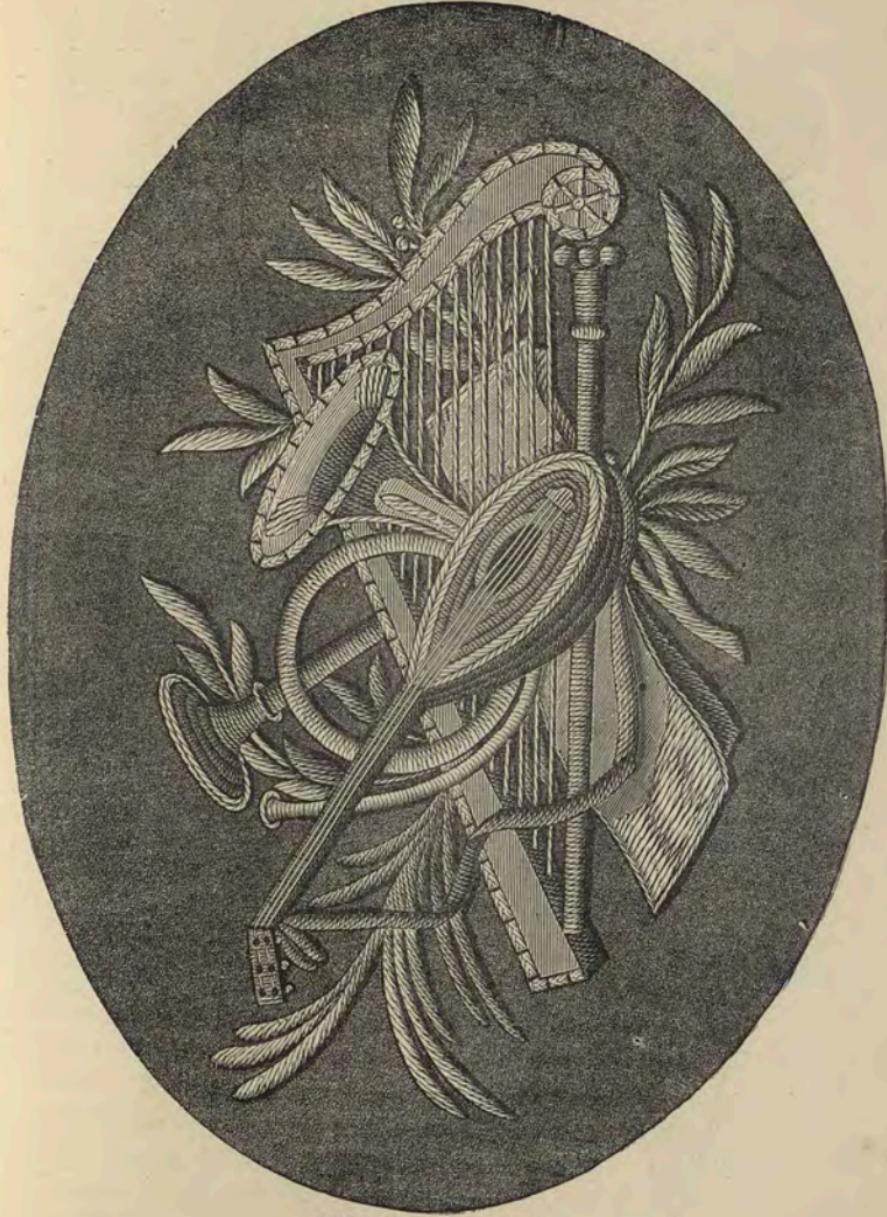


225.—FOLIO FOR MUSIC-PAPERS, &c.

lined with wadding and blue silk quilted in diamonds. Outside the cardboard is covered with plaited straw, embroidered as follows:—The stile is worked in plain and interlacing satin stitch with several shades of brown silk, the bird with blue, and the reeds and sprays with brown and green silk. A blue silk cord is then arranged round each section of the tray, as shown in the illustration.

No. 243. Ornamental Work-Bag. Bag of striped red and white silk, ornamented with gold-coloured and blue silk braid.

Embroidery for Chair.

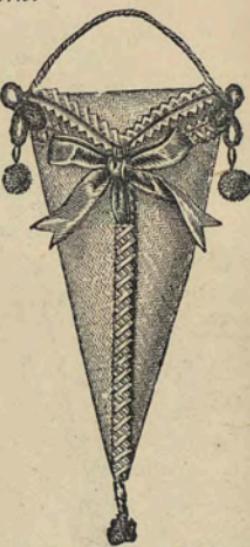


226.—DETAIL OF 227.

Ornamental Needlework.



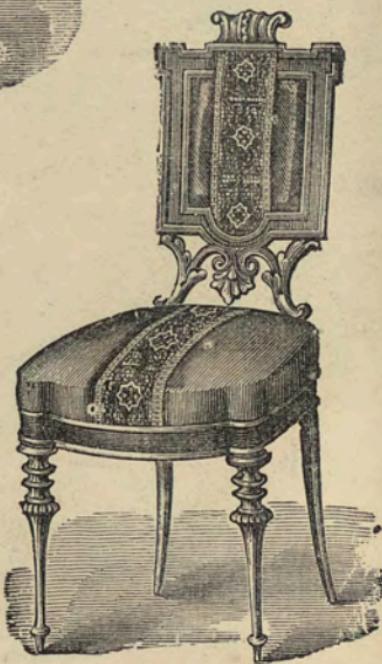
227.—CHAIR.



228.—WORK-CASE.



229.—DETAIL OF 228.



230.—ANOTHER CHAIR.

Work-Stand.

The bag is lined with white gauze and white cashmere. The white stripes are embroidered alternately with blue braid sewed on with chain stitches of white silk, and gold braid sewed on with herring-boning of green or black silk. The red stripes are embroidered with white and yellow silk in feather-stitch and



231.—SOFA-CUSHION.

point russe. Between the embroidery and the pleated sides of blue satin is a ruching of blue satin ribbon. Cord and button of blue silk.

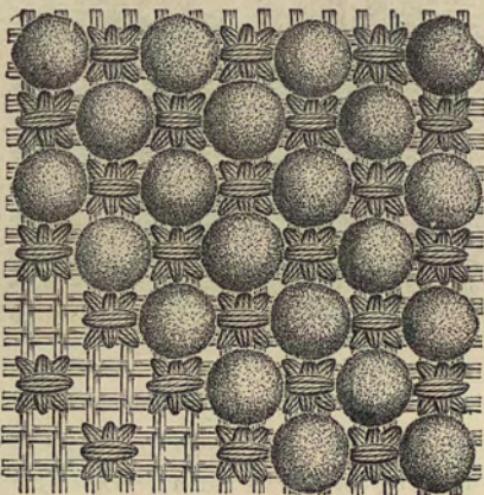
No. 244. Work-Stand (Embroidery). On a stand of gilt bronze a small oblong folio is placed, the sheets of which

Ornamental Needlework.

contain all necessary requisites for work. The sheets or tablets are movable, and made of cardboard set in a narrow frame.



232.—DETAIL OF 231.

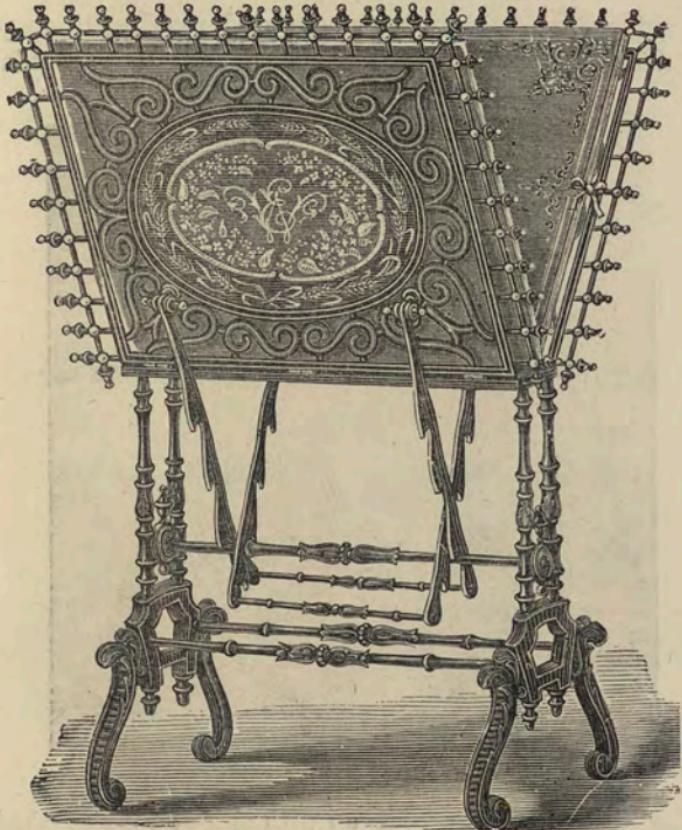


233.—DETAIL OF 231.

They are covered with blue satin, along which are several embroidered straps to hold the scissors, bodkin, stiletto, &c.

Folio-Stand.

The straps are of white cloth, embroidered with yellow silk and gold cord. The needle-book has vandyked leaves of white flannel, and on the outside is ornamented with a monogram of gold thread worked in satin and overcast stitch. A narrow



234.—FOLIO-STAND.

blue satin ribbon is threaded through the reels of cotton, and a small bag is arranged as shown in our illustration.

Nos. 245 to 247. Chair of dark polished wood, upholstered with red-brown velvet, and embroidered on the seat and back. Round the seat is a heavy fringe and tassels. A section of

Ornamental Needlework.

the border is represented in No. 245. For the double lines which edge the border sew on two threads of fawn-coloured filoselle in 2 shades, with overcast stitches of the same coloured sewing-silk, and fill up the spaces between the inner double lines in point russe, with olive silk of 2 shapes, and in the outer double lines with cream and reseda silk in point russe. The diagonal double lines in No. 245 sew on reseda silk



235.—DETAIL OF 234.

with the same colour, and fill up with silk of a paler shade in point russe. The leaves are worked in slanting buttonhole stitch, with red and yellow silk. No. 246 gives a section of the border: the diamond pattern is outlined with reseda filoselle, the hollows with pink, and the rosettes in slanting buttonhole and knotted stitch, with peacock and yellow silk. The cross patterns between are worked with pale blue filoselle sewn with

Etruscan-Stool.

peacock silk. In the centre part, the corner figure is worked in diagonal buttonhole stitch with peacock silk. This pattern is continued with 3 shades of bronze filoselle, sewn on with silk of the same colour and with knotted stitches of pale pink silk. The vandykes at the side are worked with pink silk, and the tendrils with reseda and olive; the rest of the embroidery being put in with peacock blue.



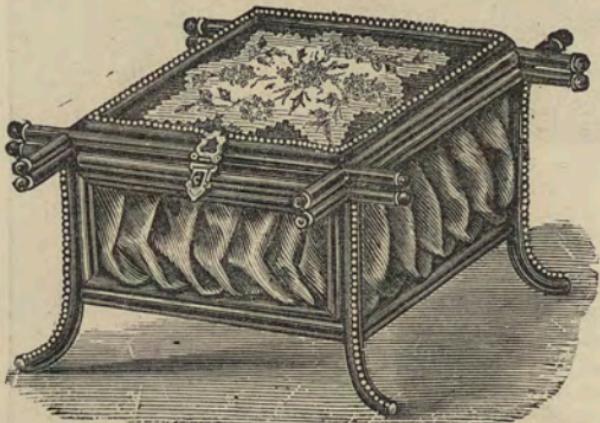
236.—DETAIL OF 234.

Nos. 248 and 249. Etruscan Stool. Walnut-wood stool, upholstered with velvet, and having a centre stripe of embroidery. The design for the latter is worked from No. 249, in cross stitch, with wool and filoselle, the colours used being three shades of yellow-green, three shades olive, four shades red, and four shades blue. The embroidery is then finished off by a twisted silk cord. Similar cord and fringe of suitable colour round the velvet.

ARTICLES FOR THE STUDY AND SMOKING-ROOM.

Lamp-Mat and Shade—Jardinière—Tray for Writing-Table—Cigar-Table—Match-Case—Cigar Ash-Trays—Lamp-Screen—Chair-Bolster.

No. 250. Ornamental Lamp-Mat and Shade. These are made of cardboard covered with green satin, with an appliqué of green velvet fastened down with green silk in point russe. The



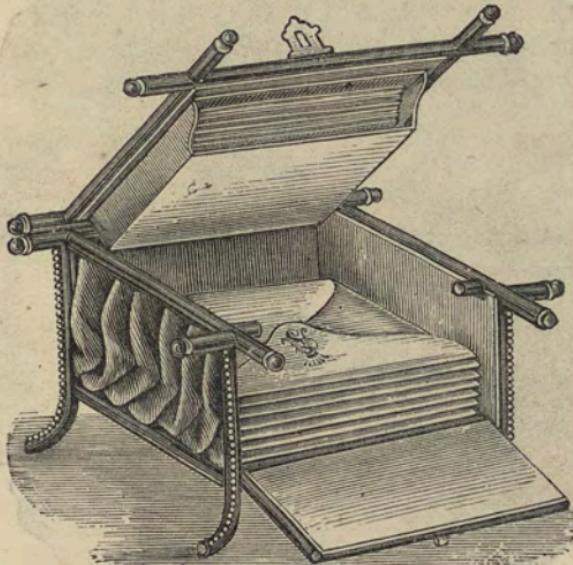
237.—CASE FOR LETTERS, PAPERS, &c. (Closed.)

mat is then ornamented with a narrow white batiste braid with loops on each side, embroidered in feather stitch with green silk, and arranged with bands of green satin in alternate stripes. The wrong side of the mat is lined with green oilcloth, sewn on with buttonhole stitch. When the pattern for the shade has been cut out, covered with satin and sewn together, 6 strips of cardboard are cut out, 1 inch by 6 inches, covered with satin, and sewn on at regular intervals. For each section cut out an appliqué of green Florence silk and crape, and sew it on. Work the

Case for Letters, &c.

edge in buttonhole stitch, and the rest in chain and point russe. Pleat it into the top, and ornament the latter to correspond with the mat.

No. 251. *Jardinière* (Embroidery). The sexagonal flower-tray rests on a stand of bamboo cane, and is ornamented with an embroidery. On a ground of blue cloth work the corner-pieces and stars with an appliquéd of maize and yellow cloth, edged with blue soutache, the cornflowers with red and blue,



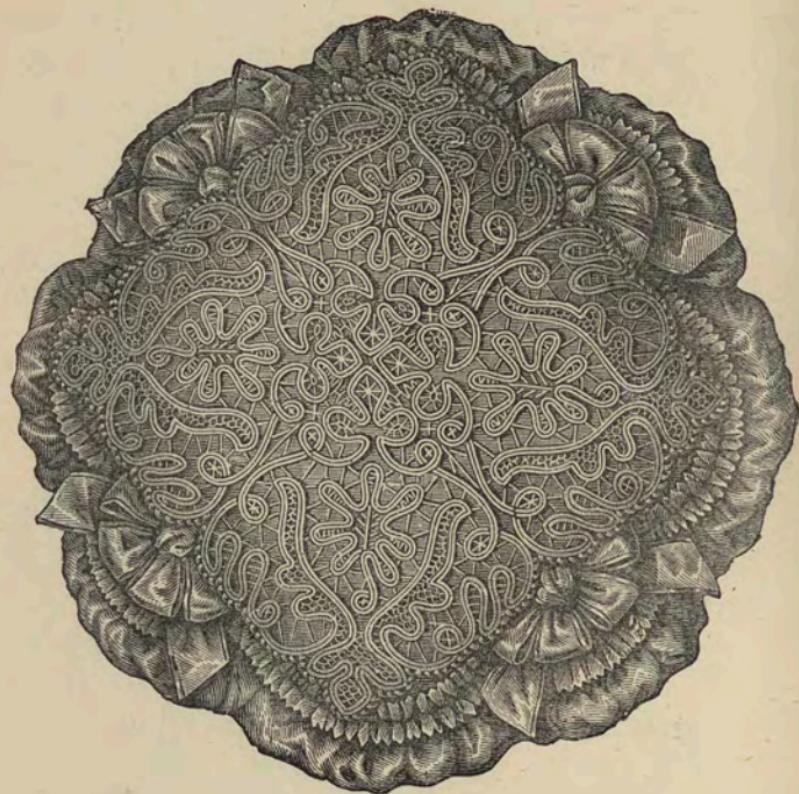
238.—CASE FOR LETTERS, PAPERS, &c. (Open.)

the stems and calices with green silk in chain stitch. The embroidery may be replaced by majolica tablets.

No. 252. *Tray for Writing Materials* (Embroidery). Shallow tray of bronze covered with leather, and lined with brown velvet. A border of golden stitch worked on canvas with black and white filoselle, and gold soutache is introduced round the tray.

Ornamental Needlework.

Nos. 253 to 255. Cigar-Table (Embroidery). Table of carved brown wood. The polished surface is carved in relief. It is intended to hold a cigar-tray with matches, a lamp-stand, an ash-tray and cigar-cutter, which are all made *en suite* of the same



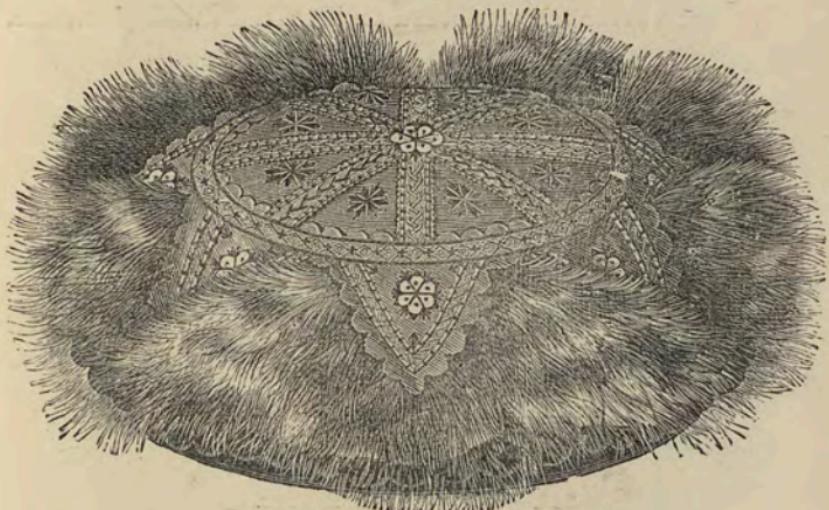
239.—SOFA-CUSHION.

carved wood. Round the table are strips of embroidery forming a fringe and ending in tassels. They are cut out of red, yellow, blue, and black cloth, and are vandyked round the edges. The embroidery of the design given in Illustration 253 is worked in chain stitch, knotted stitch, and point russe with

Footstool.

coloured silks. No. 254 represents an appliquéd white cloth with buttonhole stitches of red, feather stitch of shaded green, and point russe embroidery of black and yellow silks. The sewing on of the strips is hidden by strong worsted cord, and the colour of the tassels should correspond with the prevailing colour of the embroidery.

Nos. 256 and 259. Case for Lucifer-Matches. The case is made of wood, lined with morocco, and ornamented with a



210.—ORNAMENTAL FOOTSTOOL.

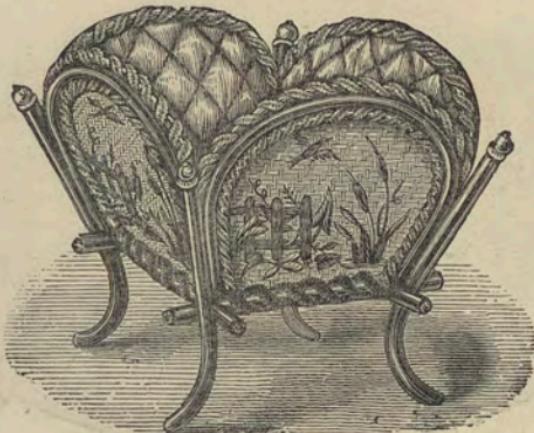
border of beadwork in the following colours:—Black, steel, crystal, milk-white, and pale blue. See Illustration 258.

Nos. 257 and 260. Tray for Cigar-Ash. Tray of gold bronze, with lambrequin of blue taffetas, of which the pattern is given in Illustration 260. The appliquéd design is cut out of brown perforated cardboard, and sewn on with brown and gold-coloured silk. There is also a feather stitching of green, and chain stitching of blue filoselle. The grelots are of blue spun silk.

Nos. 258 and 261. Tray for Cigar-Ash. Porcelain tray on a

wooden stand, with border of cross stitch. See Illustration 261. The colours required are gold, crystal, and milk-white beads, claret-coloured and navy-blue silk.

No. 262. Lamp-Screen of Cardboard and Silk. This screen consists of a carved wooden stand, on which is fixed a circular piece of cardboard covered with green silk and edged with lace. Cut a round piece of cardboard $7\frac{1}{2}$ inches in diameter, trace upon it the designs seen in the illustrations; pierce the small holes with a large needle and cut out the figures with a sharp knife. Then cover the cardboard on both sides with green silk,



241.—WASTE PAPER BASKET.

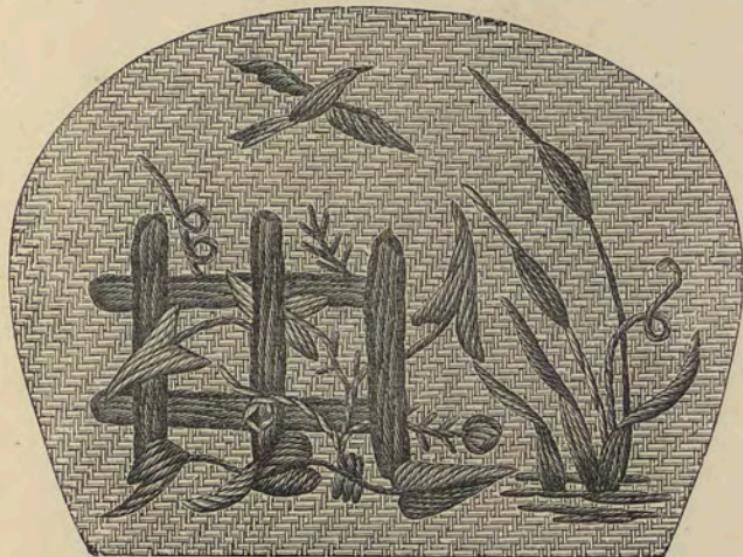
turn in the edges, and overcast them together all round. Sew on a black lace edging 1 inch deep, and over that a white lace edging $\frac{1}{2}$ -inch deep, set on full. Cover the stitches with a gold border, and fix the screen to the stand.

Nos. 263 and 264. Neck-Rest (Cross Stitch). The centre part of the cover for this cushion is made of écrù-coloured Aida cloth, embroidered with filoselle, from the pattern given in No. 264. The colours used are 3 shades of olive-green and 3 of red. The cushion is covered at each end with olive green plush, and finished with thick silk cord and chenille tassels.

ARTICLES FOR THE BEDROOM.

Bracket — Puff-Box — Hand-Glass — Pin-Box — Toilet-Box — Clothes-Bag —
Brush and Comb Case — Toilet-Cushion — Towel — Towel-Stand — Glove-
Case — Lamp-Mat — Footstool — Toilet-Cushion — Basket for Washed Laces.

No. 265. Bracket for Bedroom. This basket of brown
polished cane is intended to be fastened to the wall, and is fitted



242.—DETAIL OF WASTE-PAPER BASKET.

with a piece of cardboard covered with flutings of peacock-blue silk, edged with straw braid at the top. A square pincushion of peacock silk, edged with blue silk cord. Bows of blue satin ribbon are sewn on each side of the pleats. The front of the basket has a trimming of balls of peacock silk, and a diamond-shaped piece of blue satin embroidered in chain stitch and point russe with different shades of peacock-blue silk.

Ornamental Needlework.

No. 266. Puff-Box. Puff Powder-Box, with cushion covered with olive-green velvet, buttoned down with small buttons covered with the same material. Below the cushion double vandyked borders with tassels of coloured wool and silk.



243.—ORNAMENTAL WORK-BAG.

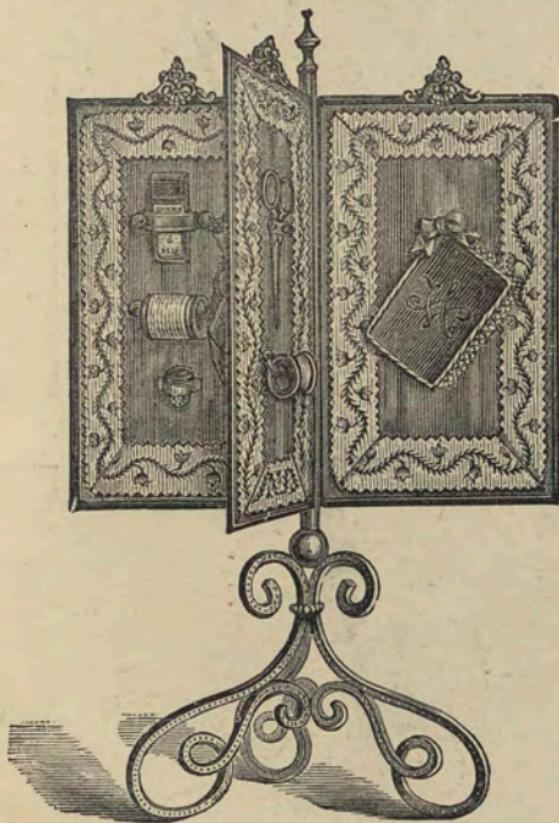
No. 267. Hand-Glass (Cretonne Embroidery). The wooden frame of the glass is covered with black satin, which has an appliqué embroidery of cretonne, cut out and arranged according to taste, and sewn on with purse silk of different colours.

No. 268. Pin-Box. Circular pin-box of cardboard, covered

Work-Stand.

with black cashmere, lined with blue satin, and embroidered outside with two shades of brown and green silk in point russe. The narrow rim and handles of the box are made of bronze.

Nos. 269 and 269A. Toilet-Box (Open and Shut). Wicker basket covered with brown cashmere, and fitted with a lambre-



244.—WORK-STAND.

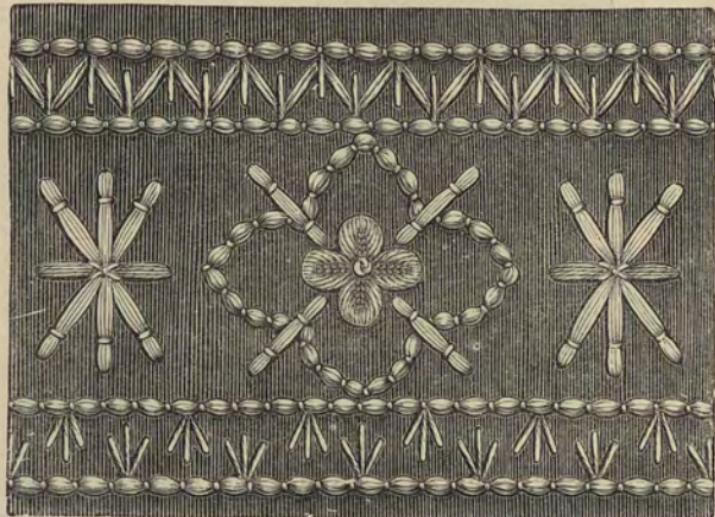
quin of white transparent material, which is vandyked and bound with brown braid. Above the braid is an embroidery of brown silk in point russe, and below it is a fringe of brown woollen balls. The sewing on of the lambrequin is hidden by a ruching of box-pleated brown braid. The basket is lined

Ornamental Needlework.

with the same material as that used for the lambrequin, and



245.—DETAIL OF 217.



246.—DETAIL OF 217.

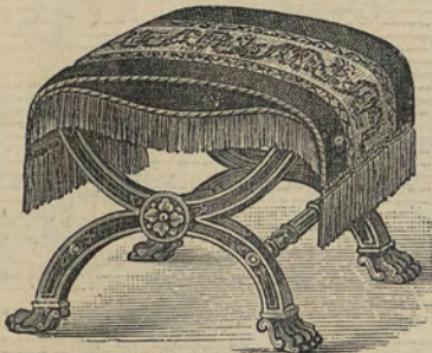
is fitted with four pockets with embroidered flaps. Each flap

Furniture.

has two rows of pale brown vandyked braid with a herring-

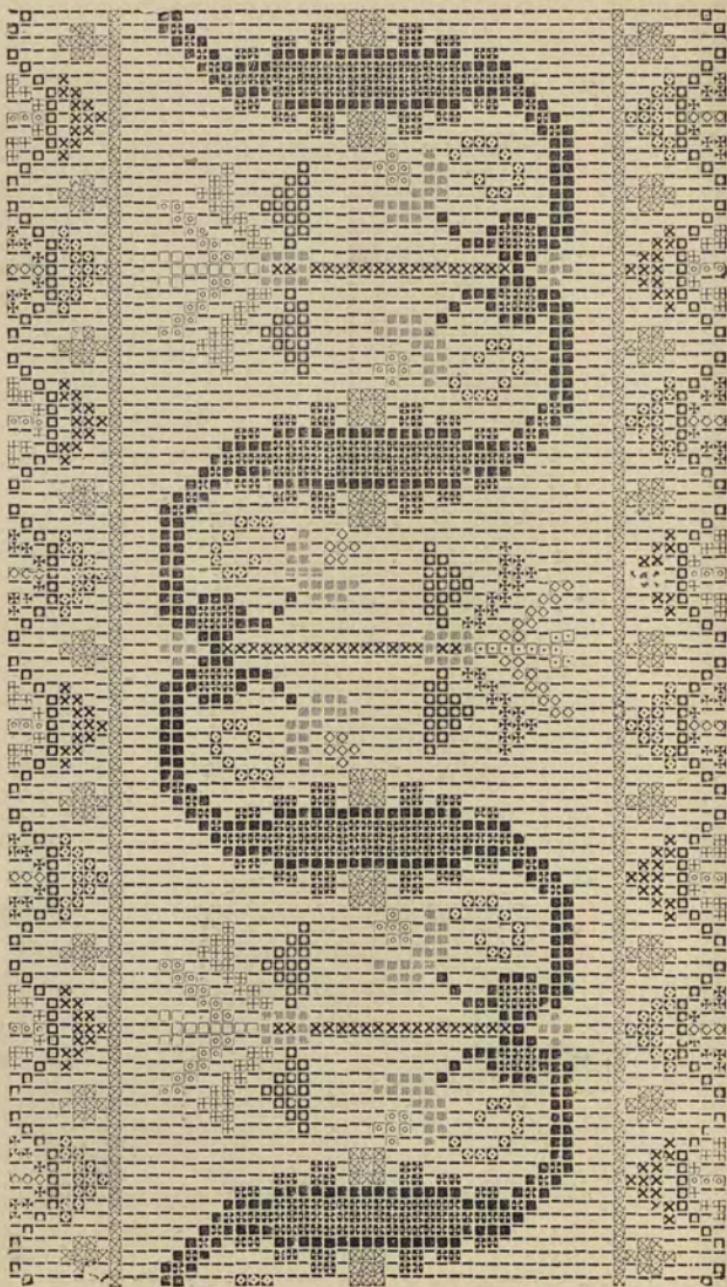


247.—CHAIR WITH EMBROIDERY.



248.—ETRUSCAN STOOL.

bonding of brown silk. The star patterns are embroidered in



Toilet-Appliances.

point russe with pale brown silk, sewn on with dark brown coarse silk, and have in the centre a Smyrna stitch of pale brown. The outlines are then gone over with brown soutache. At the bottom of the basket is a piece of cardboard covered with the same material as the lining, and fitted with straps of brown worsted braid, to hold brushes, combs, &c. This tray has also an embroidery of pale yellow filoselle worked in chain stitch on brown braid. The covering of the lid has an embroidery of brown and maize-coloured purse-silk in chain stitch and point russe. Round the outer edge is a box-pleating of brown braid and bows of ribbon.

Nos. 270 and 270A. Window-Screen. Oblong screen of polished cane filled with linen gauze embroidered in alternate stripes of cross and double satin stitch. (For the network pattern see No. 270.) It is worked with 8 rows of cross-stitch, each stitch taking in 2 threads of the linen, while 4 threads are left between each row. Then work across the stripe rows of 22 cross-strokes, and draw out the threads as shown in No. 270A. A point lace braid is sewn between the stripes and closely worked over with buttonhole stitches. The same illustration gives clearly the pattern for the close stripe. The linen is hemmed round with an open hem, and sewn into the frame with white silk cord.

No. 271. Brush and Comb Case. Case of cardboard, covered with olive-green leather, and lined with pressed paper. The design for the embroidery is worked on silver moirée antique, in chain, knotted, and feather stitch. The cornflowers are embroidered with blue, the forget-me-nots with pale pink, and the leaves with green silk. The wheatears are embroidered with gold thread.

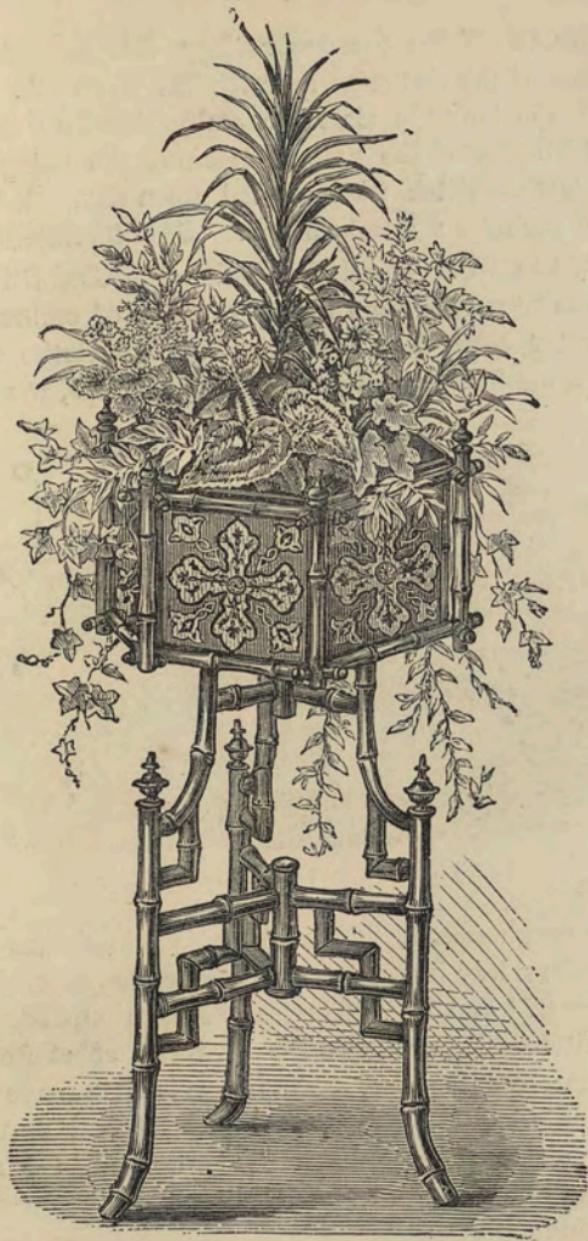
No. 272. Toilet-Cushion (Embroidery). Low circular cushion, covered with pink satin, and having a centre embroidery worked on white cloth, vandyked at the edges. The outer edge is arranged in puffings, with straps of white cloth as shown

Ornamental Needlework.



250.—ORNAMENTAL LAMP-MAT AND SHADE.

Jardinière.

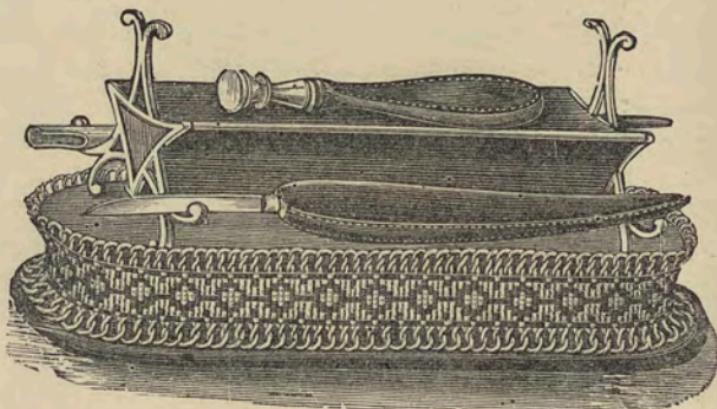


251.—JARDINIÈRE.

Ornamental Needlework.

in illustration. Trace the embroidery design, and work the lace stitches of the corner pieces with fine white silk. The rose-buds and the may-blossoms are embroidered in chain stitch with split filoselle of the natural colours; the foliage in overcast and feather-stitch with shaded green silk. A ruching of pink satin encircles the embroidery. (See illustration.)

Nos. 273 to 276. Towel Embroidered in Cord Stitch. This stitch is easily worked, and in many styles of embroidery produces a better effect than satin stitch. The cloths to be embroidered must be selected with a smooth stripe, woven at each



252.—TRAY FOR WRITING MATERIALS.

end of the rough centre. The design is traced on this stripe, and the embroidery is worked with red cotton, according to our illustrations 274 and 276. The last illustration, 276, shows the overcast stitch which produces the cord-like effect from which the stitch receives its name. The fringe is then made with two rows of double knots. The monogram is worked on the wrong side of the cloth. The corded stitch is worked in 4 rows, the fourth being like the third (Illustration 276), but worked from the wrong side.

Nos. 277 to 280. Towel-Stand. Stand of black polished

Glove-Case.

wood. The towels are fringed, and have an embroidery in cross stitch, of which the patterns are given in Illustrations 278 and 280. The upper towel is embroidered in Jacquard stitch according to the pattern given in 279 and 280. The threads are drawn out when the work is completed. For No. 280 the colours required are dark red, light red, blue, green, yellow. For



253.—DETAIL OF 255.



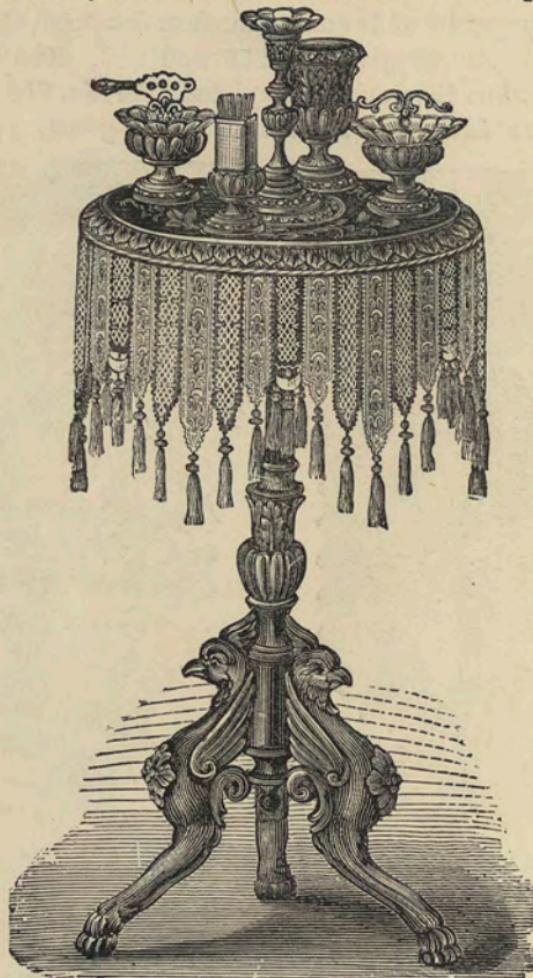
254.—DETAIL OF 255.

No. 278, dark red, light red, black, yellow, green, dark blue light blue. For No. 279, blue, red.

Nos. 281 and 283. *Glove-Case (Appliquéd)*. The case is cut out of one piece of marone velvet and two pieces of white satin, each 12 by 6 inches. The velvet which forms the outside of the case has an appliquéd design (see Illustration 283) worked on a ground of white cloth, vandyked round the edge. The flowers

Ornamental Needlework.

are embroidered in chain stitch with coral silk of several shades, the stamina with yellow silk in knotted stitch and point russe,



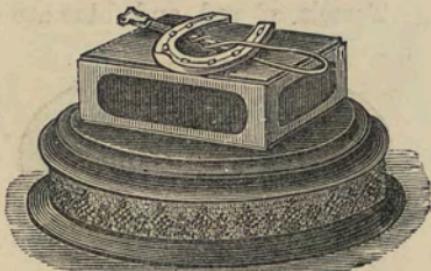
255.—CIGAR TABLE. (Embroidery.)

the tendrils with olive silks in feather stitch, the buds in knotted stitch with pink silk. A ruching of olive satin ribbon is arranged round the appliqué, and of marone satin round the outer edge.

Ash-Trays.

The appliqué is sewed on with gold thread in chain stitch. The velvet is then wadded and lined with satin, and the upper and lower parts are tied together with olive and marone satin ribbon.

Nos. 282 and 284. Lamp-Mat (Point Russe). Circular



256.—CASE FOR LUCIFER-MATCHES.



257.—TRAY FOR CIGAR-ASH.

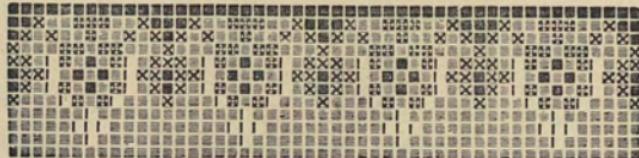
mat of cardboard 9 or 10 inches in diameter, and covered with blue satin. Round the centre are three rows of fancy straw and a border in which folded leaves of blue satin are arranged alternately with leaves of white cloth. The latter (see Illustration 284) are vandyked, and embroidered with blue silk.

Ornamental Needework.

Nos. 285, 286, 287, and 288. Basket, &c., for Washed Laces, Rough-Dried Linen, &c. Oblong willow basket with a lid, lined with grey leather, and ornamented outside with pockets of blue linen. Illustration 288 gives the pattern for the embroidery of the strips. It is worked with blue and red cotton in point russe. Tassels of red and blue are arranged at the



258.—TRAY FOR CIGAR-ASH.



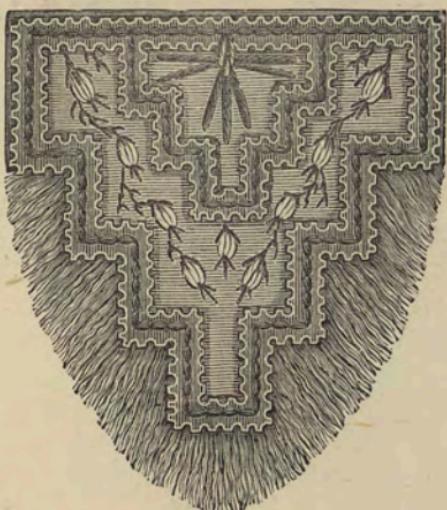
259.—DETAIL OF 256.

ends of the straps. The lining is fastened to the basket with small metal studs. Illustration 286 shows an ironing blanket of white frieze, crocheted round with blue and red cotton. The border is worked in Holbein stitch, and so appears exactly alike on each side (see Illustration 287).

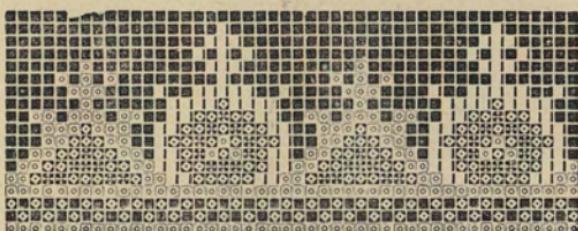
Nos. 290 and 291. Curtain-Band (Crochet). Begin in the centre of the close pattern, which is worked in two

Curtain-Holder.

halves with 16 stitches. 1st row: Miss 1, 7 double, 3 double in next stitch, 7 double. 2nd row: 1 chain, miss 1, 7 double (always in back part of stitch), 3 double in next stitch, 7 double; repeat this row 80 times, but at the end of the 16 and 17, 30,



260.—DETAIL OF 257.



261.—DETAIL OF 258.

31, 46, 47, 60, 61, 72, and 73 decrease 1, and at the beginning of each of these rows miss 2 instead of 1. The other half is crocheted in the same way, joining together in the centre crochet as follows;—8 purl of 5 chain and 1 double, joining centre of

Ornamental Needlework.

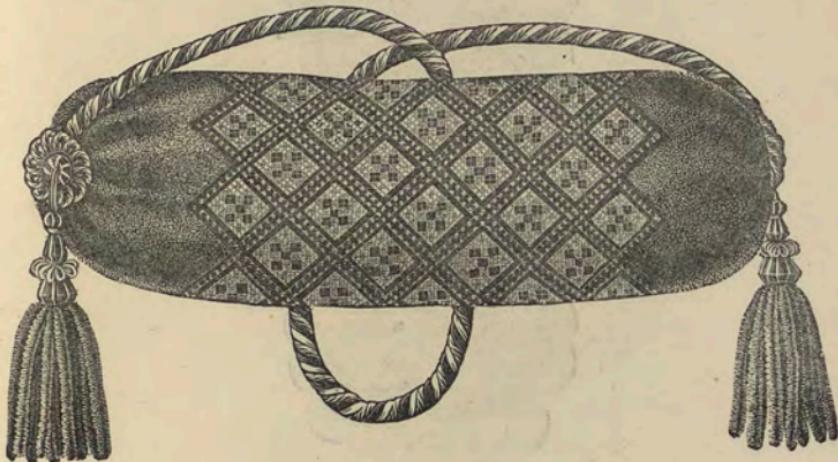
2nd purl to one side of the opening. Between the close



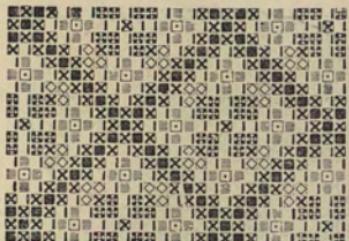
262.—LAMP-SCREEN OF CARBOARD AND SILK.

Chair Bolster.

patterns crochet 1st row: 6 chain, 1 purl, 5 chain, join to marginal stitch, * going back along the 5 chain, 4 double, 1 slip stitch, 1 purl, 4 chain, 1 purl, 5 chain, join to marginal stitch; repeat from * 32 times, at the last repetition instead of 1



263.—CHAIR BOLSTER.

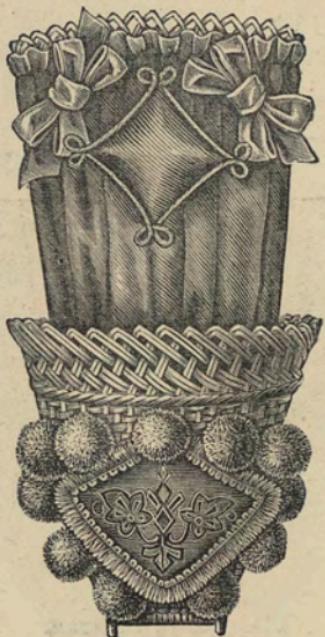


264.—DETAIL OF 263.

purl, 5 chain, crochet 2 chain. 2nd row: Going back along the stitches, miss 1, 5 double in 5 chain, 1 slip stitch in next double of purl, *, 1 purl, 6 chain for a bar, going back along the chain, miss 1, 4 double, 1 slip stitch, 1 purl, 1 double in double of next purl, 4 double in 4 chain; repeat from *, last of

Ornamental Needlework.

all 6 double in 6 chain. Fasten and cut the thread. 3rd row:



265.—BEACKET FOR BEDROOM.



266.—PUFF-BOX.

Hand-Glass.

6 chain, 1 purl, join to 6th chain of bar, * 1 purl, 4 chain, 1 purl, join to next bar; repeat from * at last 6 instead of 4 chain. 4th row: Going back along these slip stitches and taking up the 2 close strips. Like 2nd row, but joining the 6th chain of the bars as shown in illustration. At each end this open-worked



267.—HAND GLASS.

part is joined to a close part as follows:—Join to centre of close stripe, 1 slip stitch, 5 chain, 2 slip stitch in end of bar at the narrow end of the open-worked strip, 4 chain, 2 slip stitch in next bar, 5 chain, 2 slip stitch in 2nd and 3rd of 5 double of close strip. Turn the work, along preceding stitches 1 chain,

Ornamental Needlework.

miss 1, 20 double, * turn the work, along preceding stitches 1 chain, miss 1, 1 double before every double except the first; repeat from * 4 times, diminishing, of course, the number of stitches and working always in back part of stitch. Then round the outer edge 1 round as follows:—1 treble in margin, twice alternately 2 chain, 1 treble, 3 purl, 1 treble in last treble; repeat from *. For the loops crochet 3 rows in a ribbed pattern along foundation chains of 110 stitches.



ARTICLES FOR PERSONAL ADORNMENT.

Fichu—Cravats—Child's Collar—Fan—Chatelaines—Smoking-Cap—Hunting-Pouch.

291. Fichu of White Crêpe de Chine. Triangular piece of white crêpe de chine, measuring fifteen inches along the straight edge. Border of same material embroidered in chain stitch.



268.—PIN-BOX.

The roses are worked with pink, the stamens with yellow, the leaves and tendrils with shaded green silks. Care must be taken to embroider the border on the wrong side of that part of the fichu which is turned back *en revers*. Round the edge a knotted fringe of white floss silk.

Nos. 292 and 293. Cravatte with Corded Ribbon and Embroidery. The ribbon should measure 62 inches long, and is embroidered at each end with white purse silk. No. 294 shows the pattern of the embroidery, which is worked on fine mull muslin. The ground is cut away as usual from beneath the wheels.

Nos. 294 and 297. Collar for Children (Crochet). For the

Ornamental Needlework.

guipure-like pattern proceed as follows:—9 chain, 1 purl of 5 chain and 1 double; repeat as often as necessary; this forms the foundation. 1st row: 18 chain, 1 double in 3rd stitch, * 1 chain, 1 purl, 7 chain, miss 1 purl, 1 double in 3rd stitch before next purl, 7 chain, join to last double but one, 1 slip stitch, 1 double 9 treble, 1 double, 1 slip stitch in 7 chain, join to next stitch, 1 chain, 1 purl, 7 chain, miss 1 purl, 1 double in 3rd stitch before next purl; repeat from *, at the end of the row 1 chain, 1 purl,

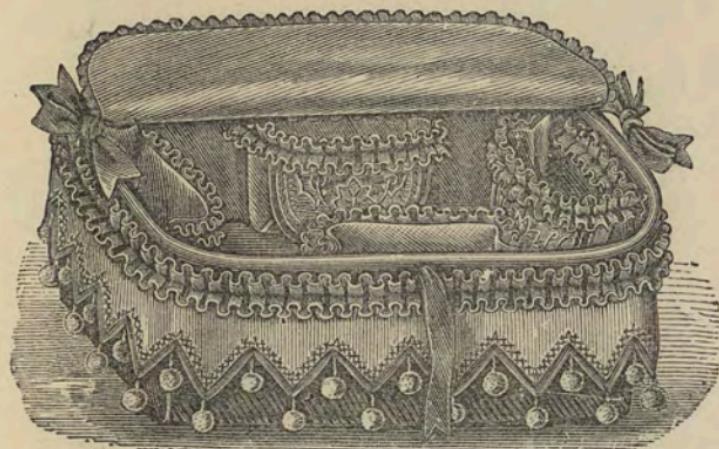


260.—TOILET-BOX.

2 chain, 1 double long treble in 1st stitch. 2nd row: 9 chain, * miss 1 purl, 1 double in 3rd stitch before next purl, 1 chain, 1 purl, 1 chain, 7 treble with 1 chain between each in centre 7 treble of 9 treble, 3 chain, 1 double in 3rd stitch before next purl, 1 chain, 1 purl, 7 chain, repeat from * at last in 3rd chain after last double. 3rd row: 11 chain, * 1 double in 3rd chain before next purl, 1 chain, 1 purl, 7 chain, 1 double in chain between 1st and 2nd of 7 treble, 1 chain, 1 purl, 7 chain, 1 double in chain before the last of the 7 treble, 1 chain, 1 purl, 7 chain; repeat from *. 1 double in centre of

Toilet-Box.

7 chain; repeat now 1st to 3rd rows, letting the pattern occur in reversed position (see Illustration 417). Round the outer edge of the collar proceed as follows:—1st round: 1 treble, 3 chain; repeat. Round the neck 4 chain instead of 3. 2nd row (lower edge): * 4 times alternately 3 double in 3 chain, 1 double in treble, then 7 chain, join to 10th of 16 double, 7 chain, join to 4th of same 16 chain, going back along the last stitches 5 double with 1 purl between the two last, in the first 4 of the next 7 chain, 2 chain, 3 purl, 2 chain, 5 double, with 1 purl



269A.—TOILET-BOX OPEN.

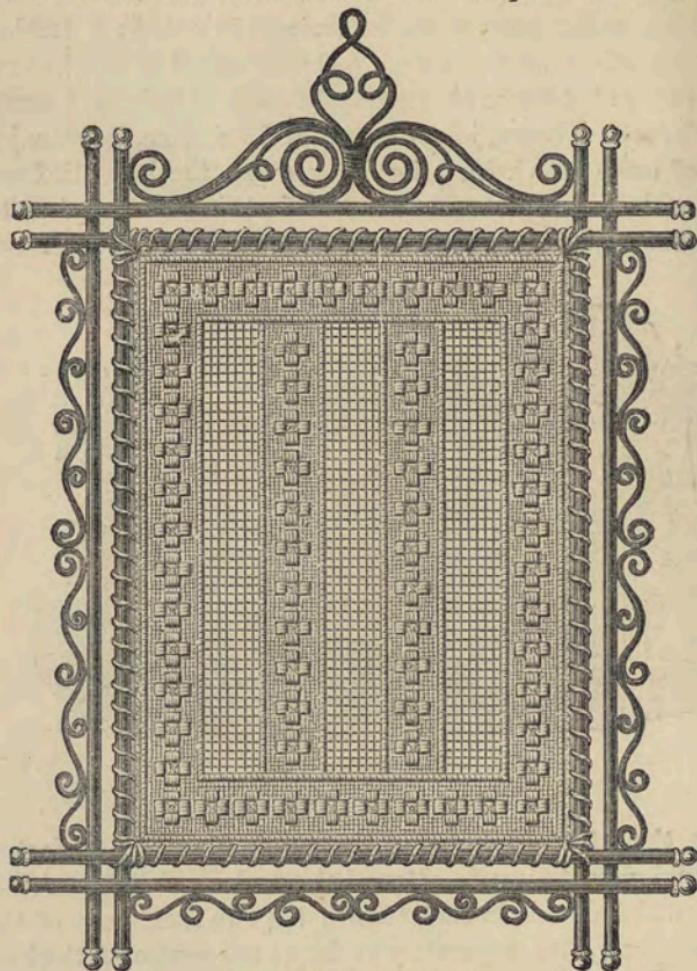
between the 2 first in last 4 of 7 chain, 1 slip stitch in last of 16 double; repeat from *. Round the neck crochet 5 double in 4 chain, and 1 double in each treble; the two front ends of this collar are crocheted separately as far as the centre of the back of the neck, and then it is joined in a whole.

Nos. 295 and 296. Necktie. Necktie of ivory-coloured corded ribbon, embroidered with silk of the same colour, the embroidery being worked after the design given in No. 294.

No. 298. Fan for Evening Dress (Point Lace). Ivory frame,

Ornamental Needlework.

delicately carved, and made up with an embroidery on white batiste. White silk cord and tassels complete the fan. The

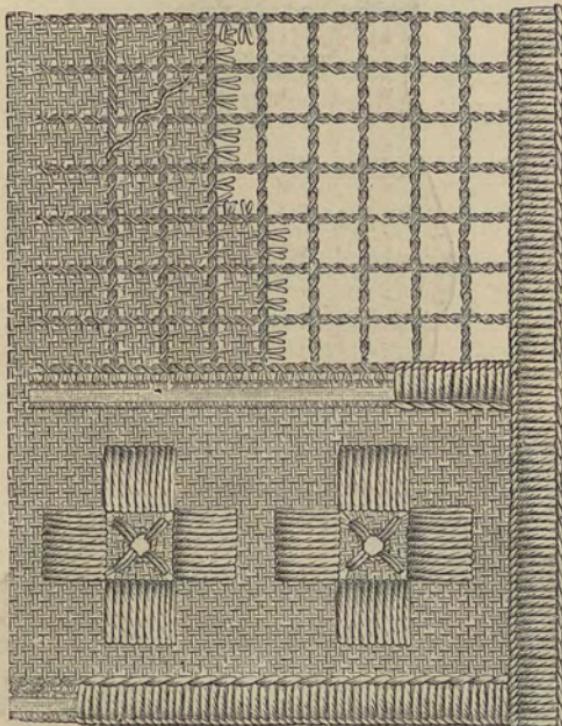


270.—WINDOW-SCREEN.

embroidery is worked with point-lace braid, satin stitch, button-hole stitch with purls, and Venetian bars. Round the outer margin is a narrow pearl edging. The ground is cut away as shown in the illustration.

Aumônières.

No. 299. Chatelaine Pocket. Bag of brown velvet lined with white silk, suspended by a cord of brown silk passementerie worked in cross stitch with white silk, and ornamented with brown silk buttons and tassels. The front of the pocket has an embroidery of point lace, for which we give the design in



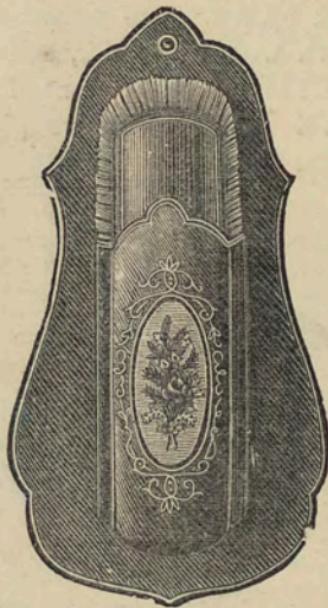
270A.—DETAIL OF 270.

Illustration 302. Trace the design on tracing paper with a white silk braid, and work the bars and various lace stitches with white purse silk. The scallops round the outer edge are worked with buttonhole stitches over loops of white silk, the purls being put in according to illustration.

No. 300. Aumônière. This is of pale blue silk, drawn up

Ornamental Needlework.

with cords of the same shade. The lower part consists of an



271.—BRUSH AND COMB-BAG.

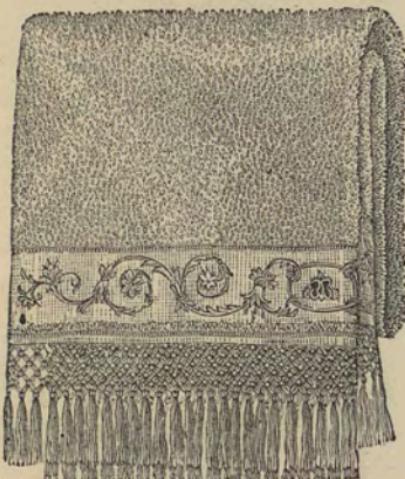


272.—TOILET-CUSHION.

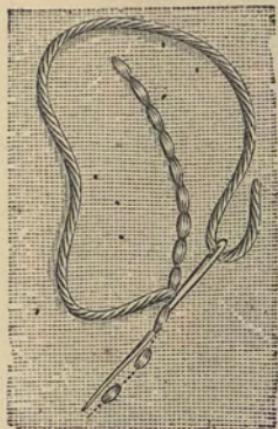
embroidery design in white purse silk. Trace the design on paper and embroider it over muslin in satin, knotted, and

Embroidered Towel.

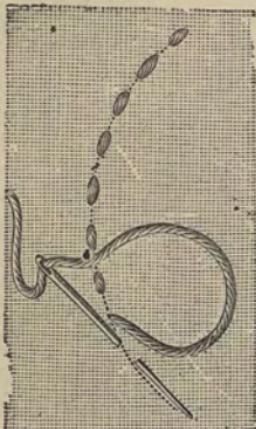
buttonhole stitches. The bag is fitted with silver chains and medallion to fix it to the belt.



273.—TOWEL EMBROIDERED IN CORD-STITCH.



274.—DETAIL OF 273.

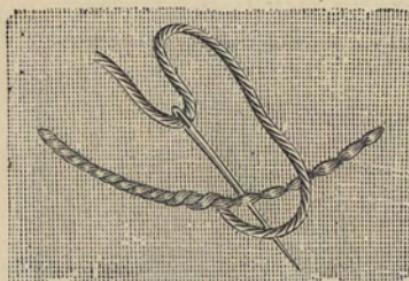


275.—DETAIL OF 273.

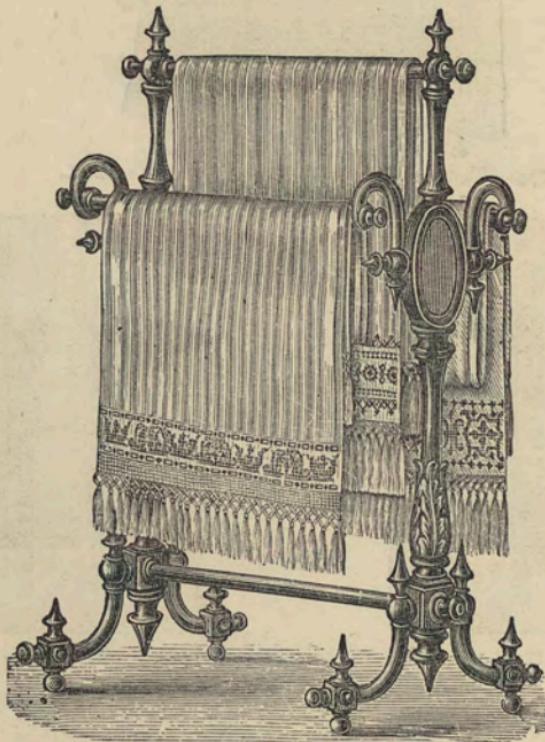
Nos. 301 and 302. Glove-Case. The upper side of the case is made of claret-coloured and of white satin ribbon, plaited together in squares, and embroidered with silver thread and

Ornamental Needlework.

claret-coloured silk in point russe, according to Illustration 300.



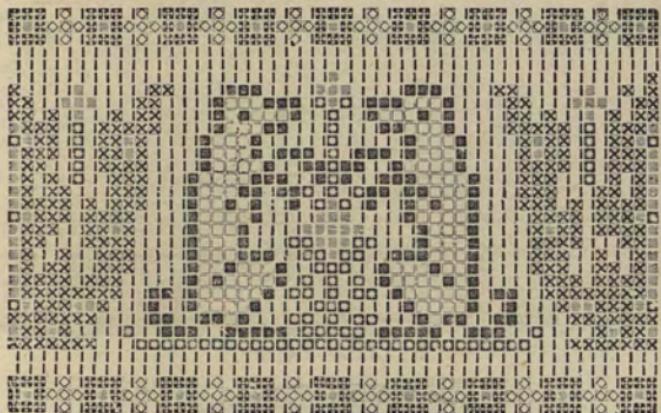
276.—DETAIL OF 273.



277.—TOWEL-STAND, WITH EMBROIDERED TOWELS.

Designs for Towels.

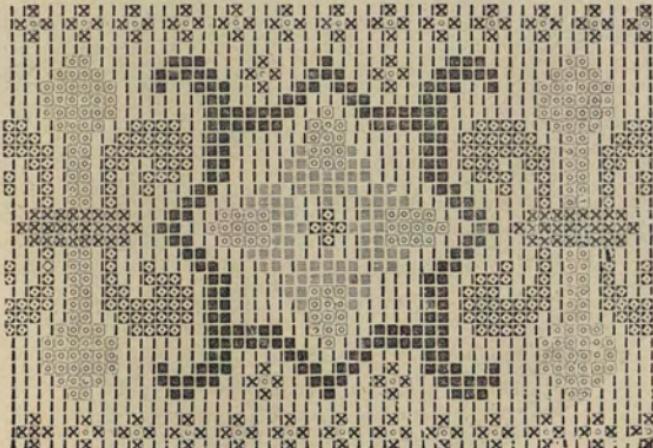
The lower side is made of claret-coloured satin, lined with



278.—DETAIL OF 277.

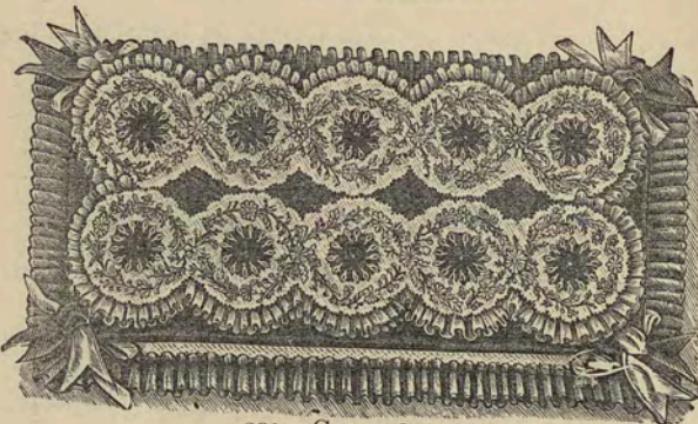


279.—DETAIL OF 277.

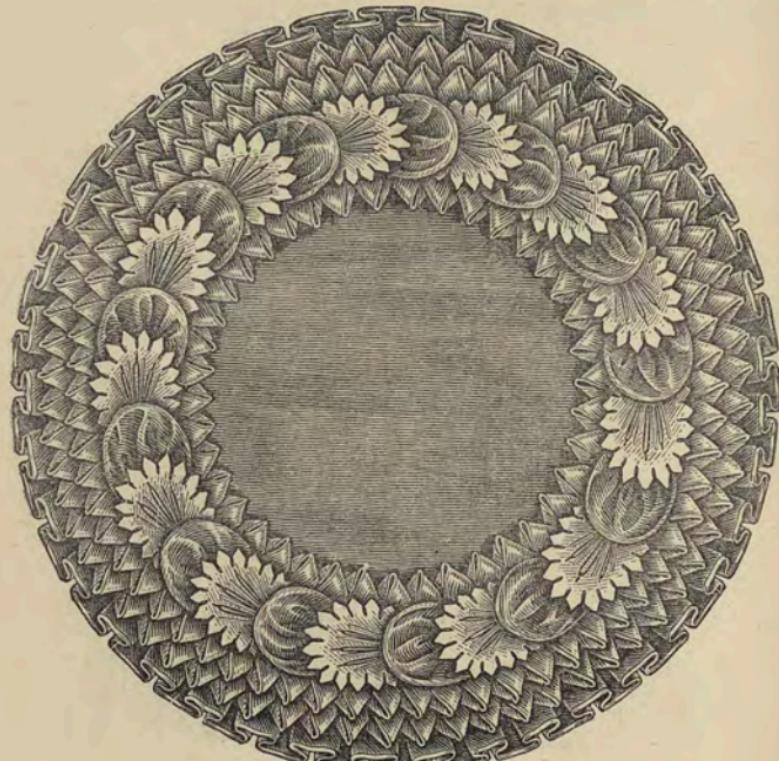


280.—DETAIL OF 277.

Ornamental Needlework.



281.—GLOVE-CASE.

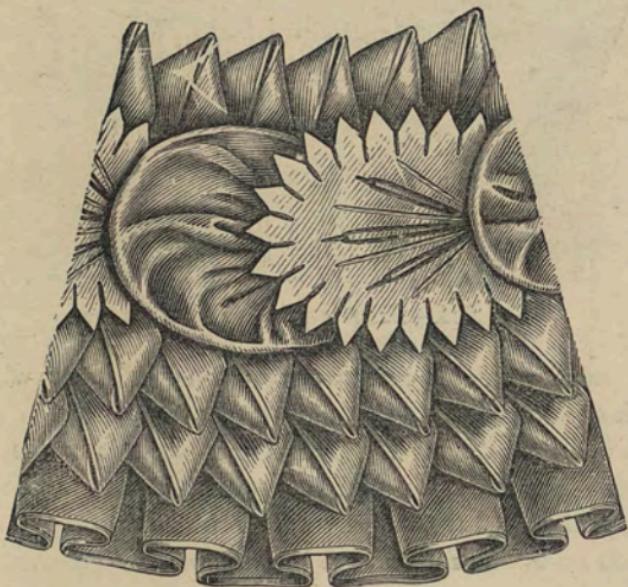


282.—LAMP-MAT.

Embroidery for Glove-Case.



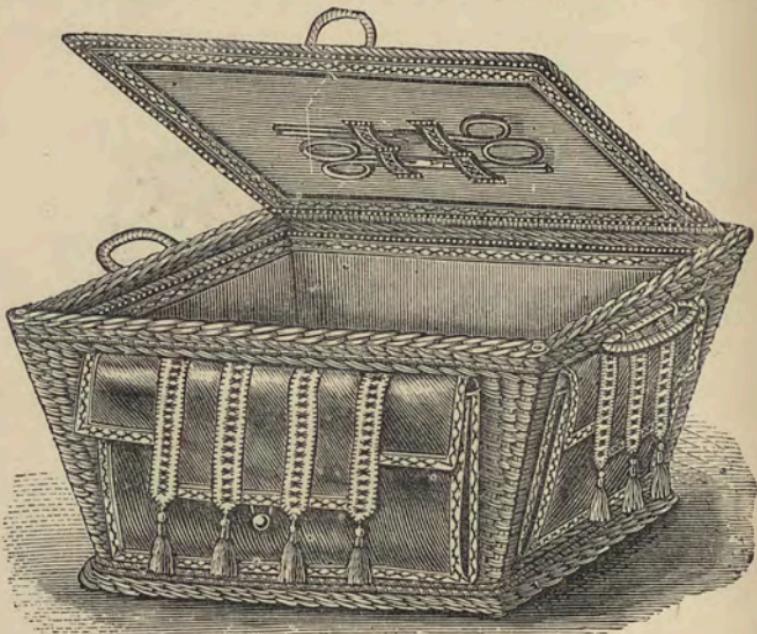
283.—DETAIL OF 281.



284.—DETAIL OF 282.

white, and both sides are slightly wadded with scented wadding. Round the upper edge is a box-pleated ruching of claret-coloured satin ribbon under loops of white satin ribbon. At each corner is a bow of the two colours.

Nos. 303 and 304. Smoking-Cap (Greek Pattern). Cap of brown velvet lined with leather. Stretch the velvet in an embroidery frame, and go over the design with gold and silver



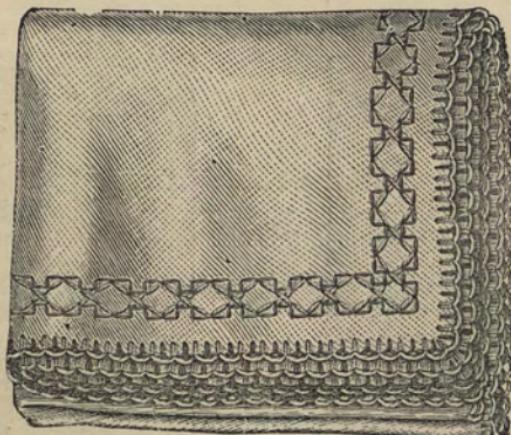
285.—BASKET FOR WASHED LACES.

cord. The spangles are sewn on with yellow or white silk to match the colour.

No. 305. Hunting-Pouch. The pouch is made of leather and fitted with straps and a carbineer's hook. In front is a purse of knotted work, for which proceed as follows:—Knot 40 strands on to the foundation thread and work 25 rows in double knots, reversing the position, leaving as many strands unnoticed

Hunting-Pouch.

as the pattern requires. To the first row of double knots add 50 strands at one side, and proceed as follows:—13 rows in double knots in reversed position; 14th and 15th rows: with the 11th to the 42nd strand and the 58th to the 90th, 2 double knots; 16th to 21st rows, like preceding; 22nd to 26th rows with all the strands single double knots, the intervals being filled up with Josephine knots; the 25th and 26th rows form the centre of the work, and the position of the rows must now be reversed. The fringe is then knotted in double knots, and the strands cut even.

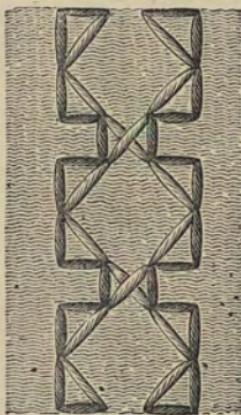


286.—DETAIL OF 285.

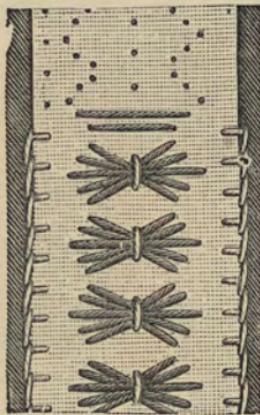
MISCELLANEOUS ARTICLES.

Window-Curtains — Footstool and Cushions — Workstaud — Watch-Case — Thimble-Case — Ring-Tray — Garden-Basket — Key-Bracket — Coverlet — Garden-Furniture.

Nos. 306 and 308. Window-Blind. (Netting and Point Russe.)
Blind of fawn-coloured felt, 53 inches wide and 42 high. Five vertical stripes of red felt, embroidered in crewels, are arranged



287.—DETAIL OF 286.



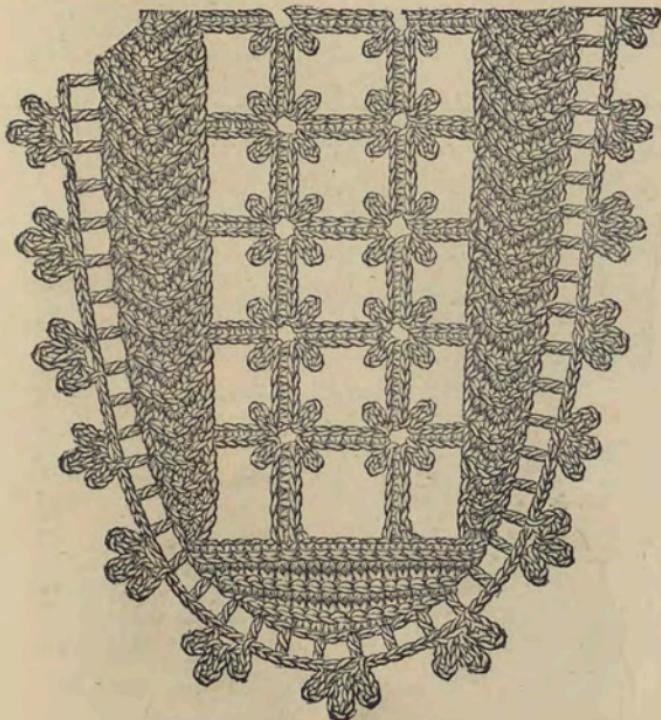
288.—DETAIL OF 285.

on the fawn ground at intervals. Each stripe of the red felt is 6 inches wide by 33 high, and at the lower edge they are cut out in a square tab, as shown in our illustration. The embroidery is worked with coloured wools in chain, overcast, feather, and satin stitch, and in point russe. On each side of the embroidered stripes is a stripe of netting, worked with red wool over a mesh not quite an inch wide. Each netted stripe is 5 stitches wide, and besides the 6 long stripes there are 5 short

Detail of Curtain-Band.

ones to fill up the tabs cut out of the embroidered stripes. The shorter netted stripes are graduated to a point, and every netted stripe is finished by a short tassel of red wool.

Nos. 307—308A. Window-Curtain. The pattern is worked in stripes on a ground of écrù-coloured jute canvas. The stripe

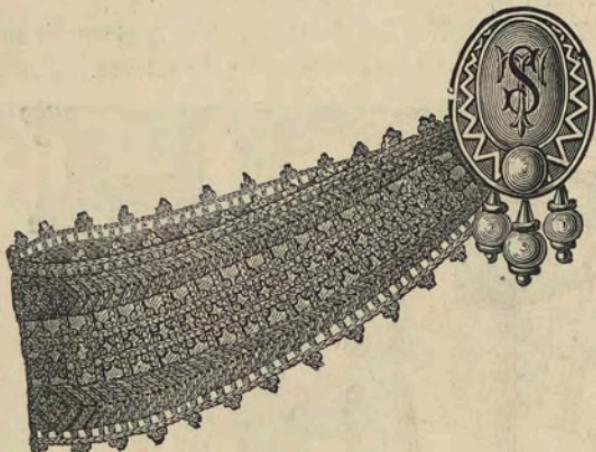


289.—DETAIL OF 290.

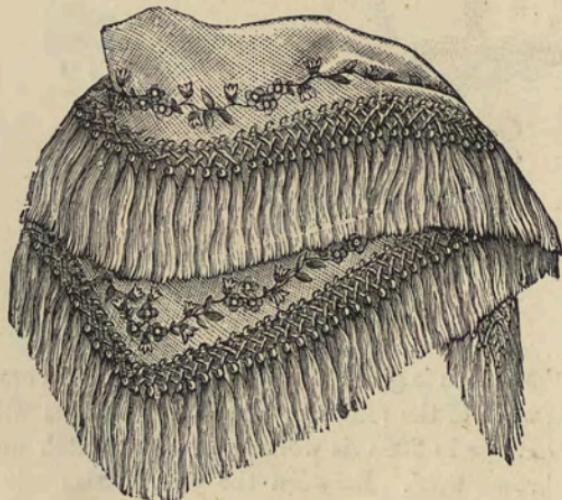
for which the design is given in No. 308A is worked in cross stitch with Berlin wool of the following shades: 2 shades olive, red. The narrow stripe in 308A is worked in cross stitch and point russe with brown wool. Between the point russe stitches the colours used are claret wool and blue silk. The stripe given in No. 308 has a leaf pattern worked in cross stitch with red and black wool. At the lower edge the threads are drawn out for a

Ornamental Needlework.

fringe and tied into tassels with coloured wool. Balls of coloured wool are then added in all the shades used in the embroidery.



290.—CURTAIN-BAND.



291.—FICHU.

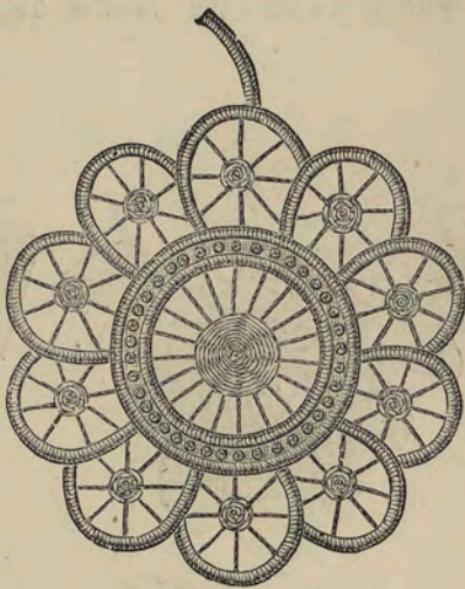
No. 309. Cushions and Small Footstool. (Embroidery.) The framework is of polished wood and rests on four casters. The

Cravat and Collar.

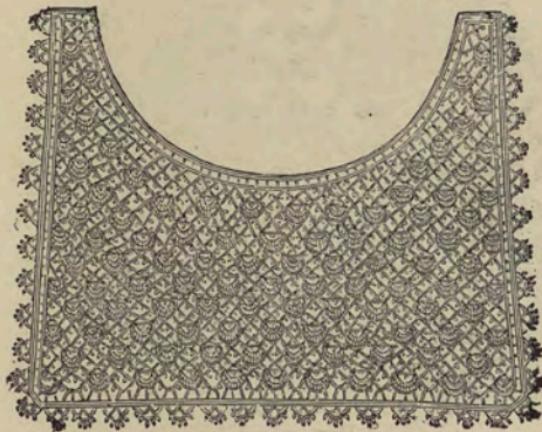
cushions are covered with black satin quilted down with small



292.—CRAVAT.



293.—DETAIL OF 292.

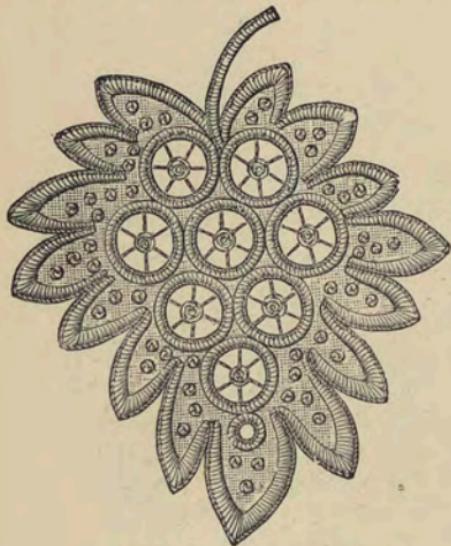


294.—CHILD'S COLLAR.

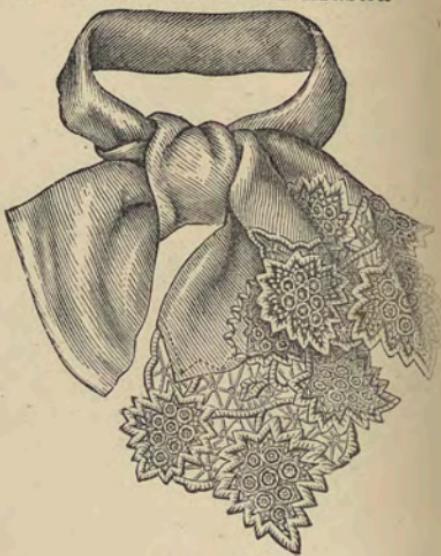
buttons and edged round with a coloured silk cord. The square

Ornamental Needlework.

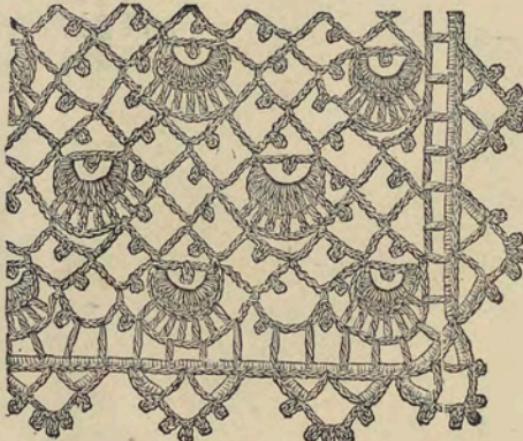
cushion is also embroidered in cross stitches on a canvas ground with Berlin wool and filoselle. The colours used in our illustra-



295.—DETAIL OF 296.



296.—NECKTIE.

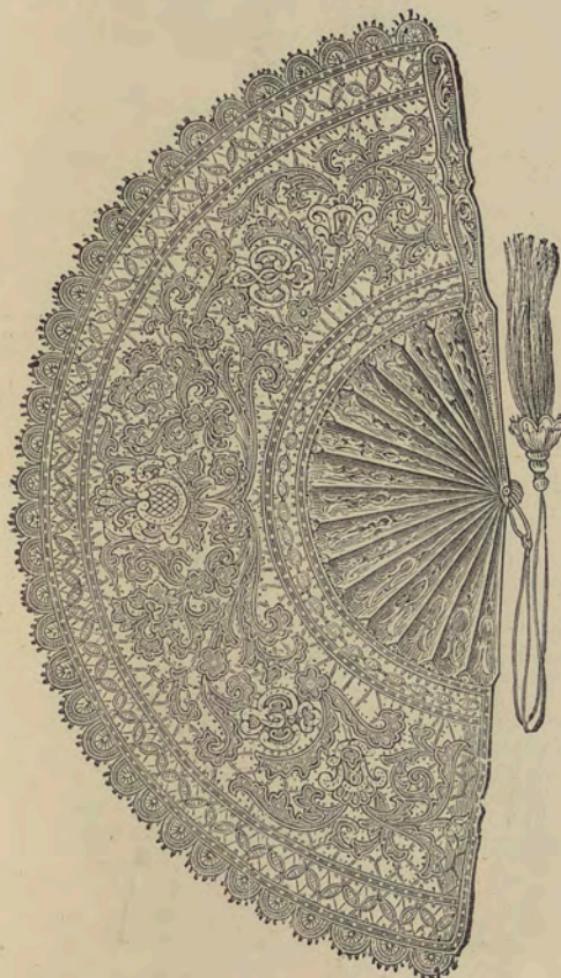


297.—DETAIL OF 294.

tion are three shades of fawn colour and pale green filoselle. It is finished off with a silk cord and four tassels.

Dress Fan.

Nos. 310 and 311. Ornamental Emery Cushion. (Knitting and Crochet.) This pear-shaped cushion rests on a circular mat



298.—FAN FOR EVENING DRESS.

covered with knitted wool, to represent the mossy bed on which the fruit might rest. The mat measures 5 inches in diameter, and is covered with black twill. The cushion is cut in 8 sepa-

Ornamental Needlework.

rate sections, joined together and filled with emery. Then draw



290.—CHATELAINE-POCKET.

Aumônière.

some strong thread tightly over every seam, and begin to work

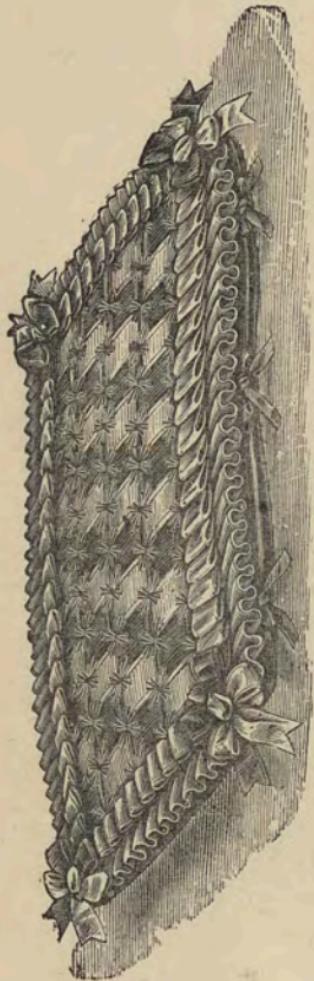


300.—AUMÔNIÈRE.

the cover with green wool according to Illustration 311, which shows clearly how the wool is worked round the cushion and

Ornamental Needlework.

passed under every thread. Before the cover of wool is com-



301.—GLOVE-CASE.



302.—DETAIL OF 301.



303.—DETAIL OF 304.

Smoking-Cap and Pouch.

pleted a wire is introduced into the thin end of the pear to form the stalk. This is wound round with green wool, and has two leaves attached. For the latter proceed as follows: Crochet 15 chain of green wool, and then going back along them crochet



304.—SMOKING-CAP (Greek design).



305.—HUNTING-POUCH.

over fine wire 1 double, 13 treble, and for the point 1 chain; along the other side of the foundation chain 1 double, 13 treble, 1 double, 3 double over both ends of wire for the stem of the leaf. The larger leaf is crocheted in a similar way along a longer

Ornamental Needlework.

foundation chain. The moss is then knitted in several shades of green. Cast on 10 stitches and knit to and fro a strip of con-

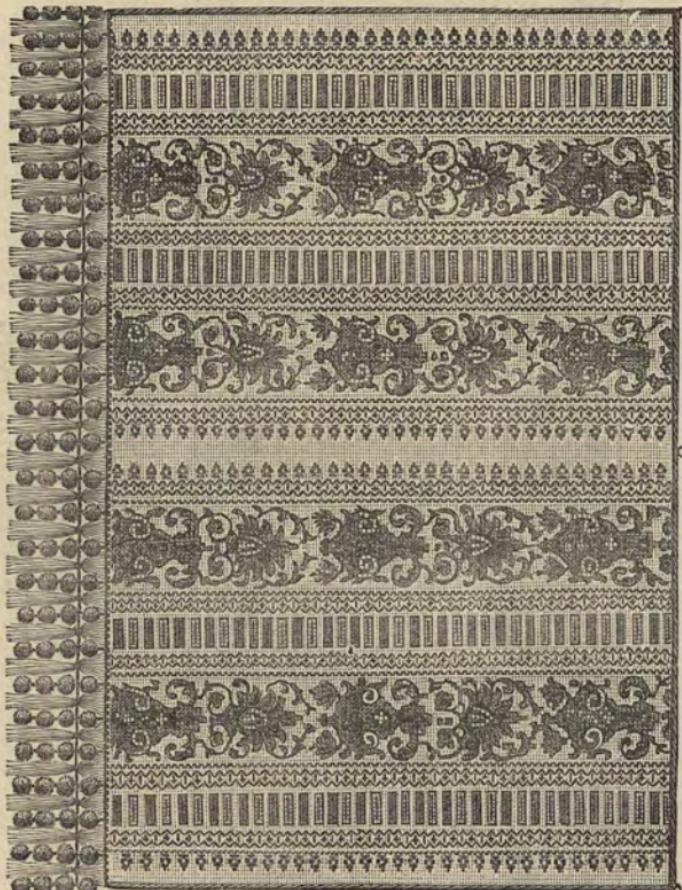


306.—WINDOW-BLIND.

siderable length. Cast off. Then damp the work and let it dry again. Cut open the stitches the narrow way of the strip and unravel them to within 2 stitches of the opposite edge. This

Window-Curtain.

marks the *head or border* of the moss, which is then sewn on to the mat so that each layer of moss shall hide the sewing on of the previous layer. For the star-shaped flowers proceed as

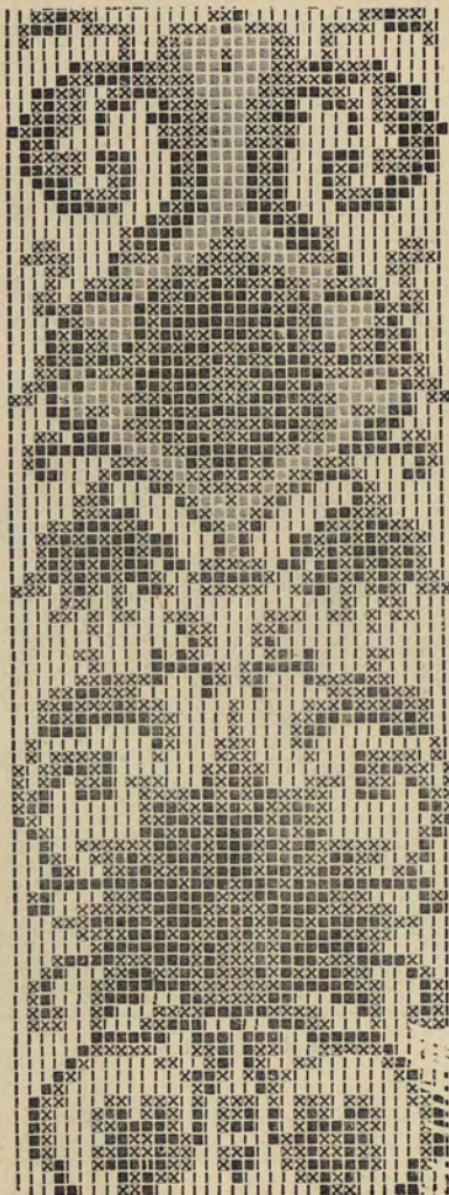


307.—WINDOW-CURTAIN.

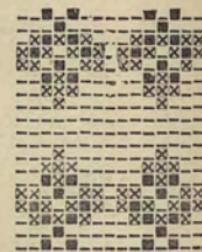
follows: Take some yellow wool and wind it about twenty times round a mesh nearly an inch wide, pass some wire through the loops, and join the ends of the wire together. Then tie the ball

Ornamental Needlework.

of wool with thread in the centre and cut the loops. This forms



308.—DETAIL OF 305.

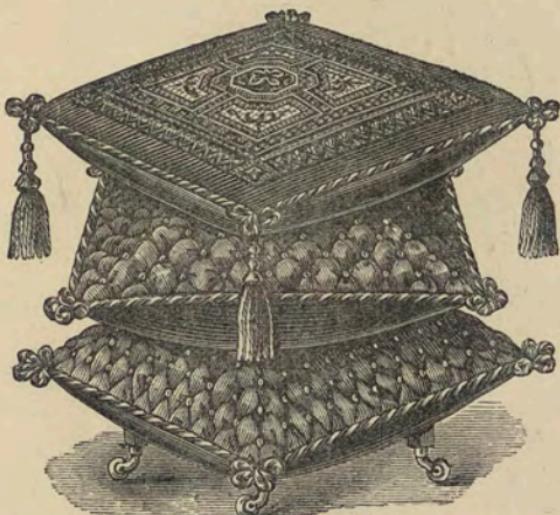


308A.—DETAIL OF
307.

Cushions and Footstool.

the centre of the flower. The outside is done with white or lilac wool alternately. Each flower requires 24 loops round the same mesh; the loops are held in place by fine wire, and fastened round the centre ball of yellow. They are then arranged round the cushion and sewn on to the moss.

No. 312. Work-Basket and Stand. Stand of black polished cane with gilt rim. The basket is lined with olive-green taffetas,



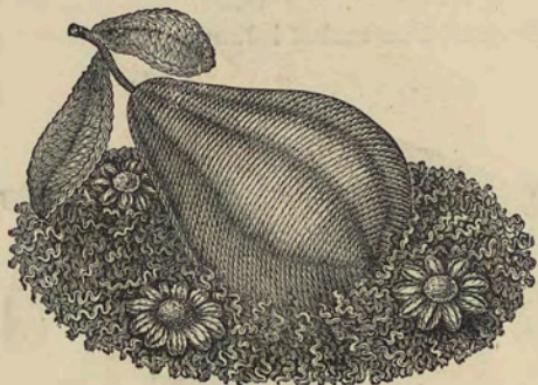
309.—CUSHIONS AND SMALL FOOTSTOOL (Embroidery).

and has in the centre of the lid a little cushion of green taffetas, quilted and studded with small green silk buttons. Round the cushion are vandykes of netting, embroidered with green filo-selle and chenille. A ruching of green taffetas covers the sewing on of the vandykes, and a tassel of green chenille falls between each. Cords and tassels of olive-green silk and small bronze chains are attached to the handle.

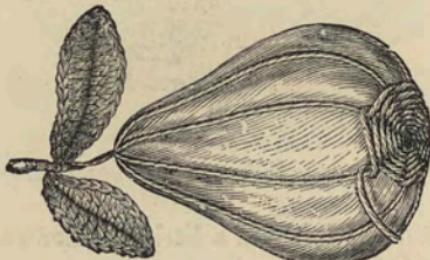
No. 313. Scissors-Tray and Pincushion. Circular tray of pale grey and brown leather, scalloped round the edge with a design of olive-green cashmere, which is sewn on to the grey leather

Ornamental Needlework.

with blue and maize and olive-green filoselle. The centre star figure of cashmere is worked with blue and yellow silk and small buttons of blue silk. The vandykes round are embroidered with the same colours, and each alternate vandyke is fitted with a semicircular flap of pale grey, sewn on with coloured silk, and



310.—EMERY CUSHION.

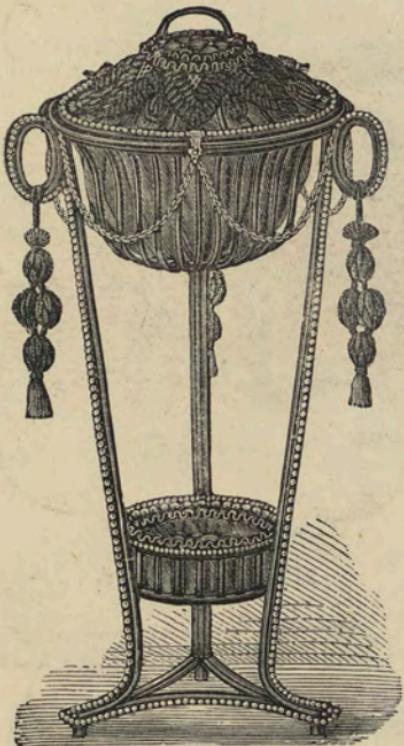


311.—DETAIL OF 310.

serving as a case for the scissors. The pincushion is wadded and covered with olive-green cashmere, crossed with blue filoselle, with centre of point russe and blue button. The cushion is edged round with buttonhole stitches of blue and yellow silk. It is sewn on with chain stitch of olive-green silk and knotted stitch of blue silk. The outer edge of the tray is worked with buttonhole stitch of olive-green silk.

Work-Stand.

No. 314. Handkerchief-Case. Case of grey twill, bound with claret-coloured braid, and embroidered with fine pearl braid of the same colour, arranged in vandykes, and sewn on with a paler shade of purse silk in knotted and overcast stitch. Two bands



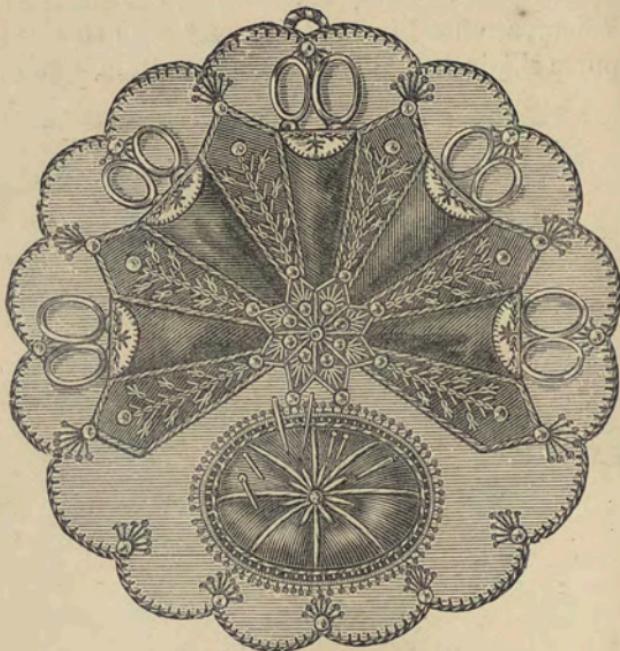
312.—WORK-STAND.

of claret-coloured elastic, fitted with steel clasps, serve for the fastening.

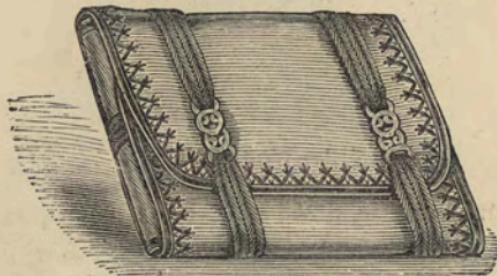
No. 315. Case for Scent-Bottles. Pointed case of cardboard to put over the cork of scent-bottles, to prevent evaporation. It is made of four pieces of cardboard covered with red, blue, and white cloth, and sewn together with silk of the same colours. The seams are also worked with gold cord. Round the lower

Ornamental Needlework.

edge is a pleated frill of blue satin and a twisted pleat of blue



313.—SCISSOR-TRAY.

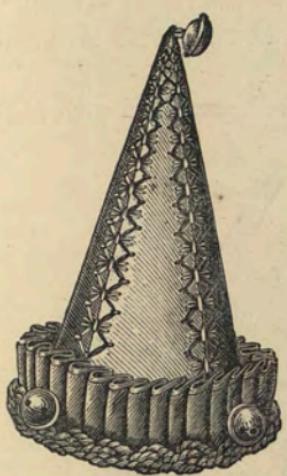


314.—HANDKERCHIEF-CASE.

silk cord. Bronze droppers are sewn on, as shown in our illustration.

Watch-Case.

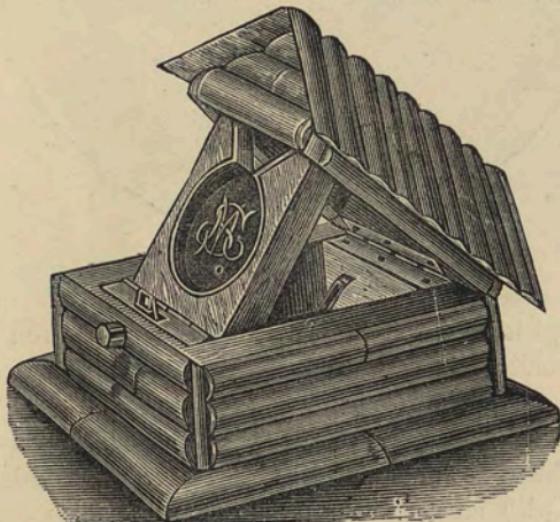
No. 316. Work-Bag. (Embroidery.) The lower part of the



315.—SCENT-BOTTLE CASE.



316.—WORK-BAG.

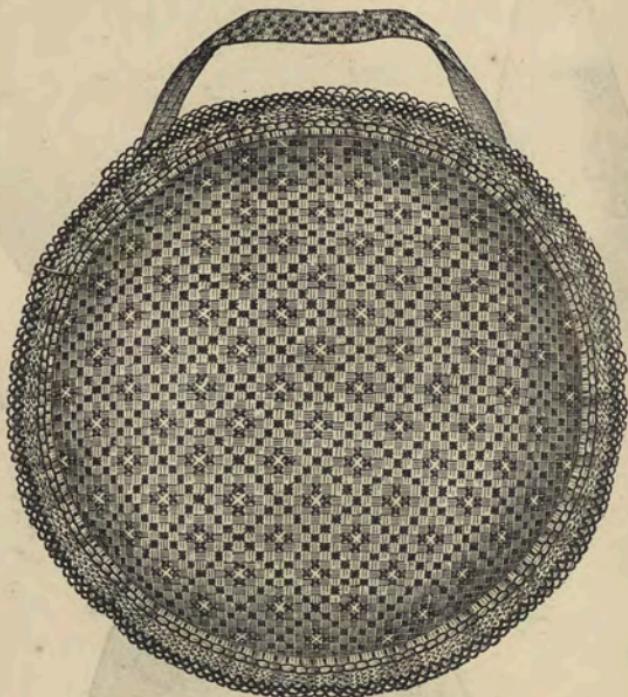


317.—WATCH-CASE.

Ornamental Needlework.

work-case is cut out of grey twill bound with red leather, and embroidered with a design in satin and overcast stitch of bright-coloured silk. The bag is made of dark red satin, with cord and tassels of the same colour.

No. 317. Watch-Case. Case of polished cane lined with blue



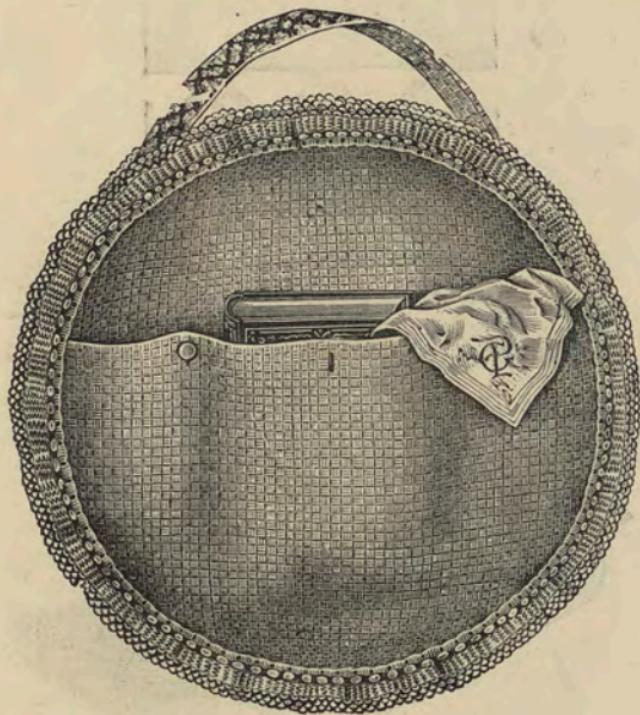
318.—TRAVELLING-CUSHION (Front).

velvet wadded to hold watch. In front is a medallion of blue velvet, embroidered in satin and overcast stitch with pale blue silk.

Nos. 318 to 320. Travelling Cushion. (Embroidery.)—Circular cushion, 15 inches in diameter, filled with eider-down, and covered with an écrù-coloured linen material, woven in a small check pattern. The front of the cushion is embroidered

Travelling-Cushion.

in Smyrna stitch from the design given in No. 318, one stitch being worked in the centre of each diamond. The colours used are dark brown embroidery cotton for the diagonal lines; for the stitches in the centre of the diamonds, two paler shades of the same colour. The other side of the cushion is arranged as a pocket (see No. 319), the material being cut so as to allow of

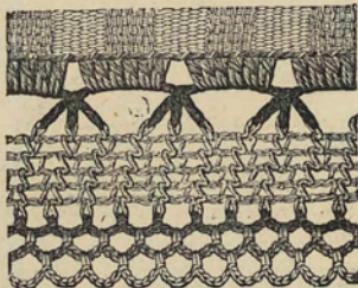


319.—TRAVELLING-CUSHION (Back).

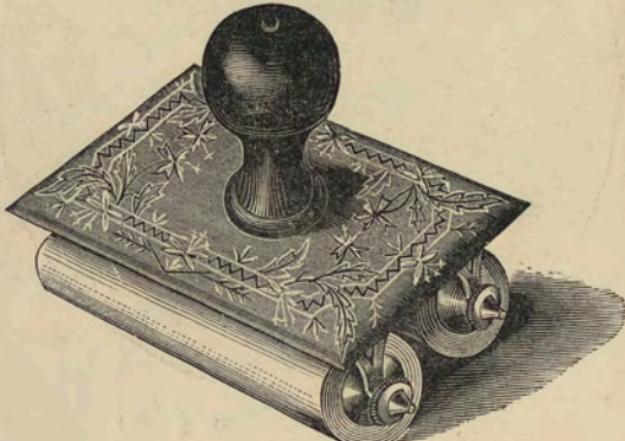
a narrow hem, and the pocket fastened with buttons and button-holes, worked on the upper part of the cushion. For the lace, écrù-coloured braid, with loops on each side, is used (see No. 320), and three shades of brown embroidery cotton. Along one side of the braid crochet as follows:—1st row, with dark brown: 3 treble drawn up together in the first three loops of the braid,

Ornamental Needlework.

7 chain, repeat. 2nd row, with medium brown; 6 treble in the 7 chain, 1 chain, repeat. On the other side of the braid. 3rd row, with dark brown: 1 double in first loop, 3 chain, repeat. 4th row, with medium brown: 1 double in the first chain scallop, 5 chain, repeat. The two sides of the cushion are now



320.—DETAIL OF 318.



321.—BLOTTING ROLLER (Embroidery).

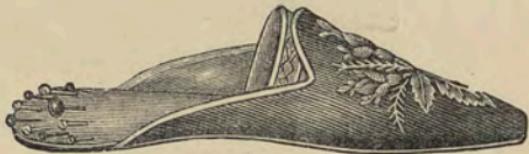
sewn together, and a narrow brown silk braid is run through the first row of the lace. The handle is a strip of the linen material, $2\frac{1}{2}$ inches wide and 17 inches long, worked in Smyrna stitch with three shades of brown embroidery cotton, and lined with the material.

Thimble-Case.

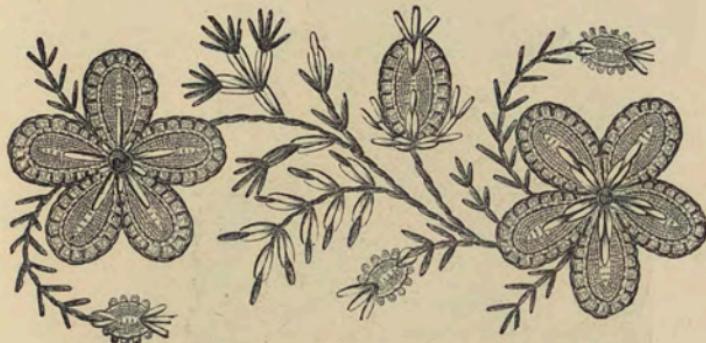
No. 321. Blotting Roller. (Embroidery.) The rollers, which are wound round with several thicknesses of good blotting paper, are moved by a handle passing through the wooden plate. The latter is covered on the under side with black glazed paper, and on the upper side with red embroidered cashmere. The



322.—DETAIL OF 325.



323.—THIMBLE-CASE.



324.—DETAIL OF 325.

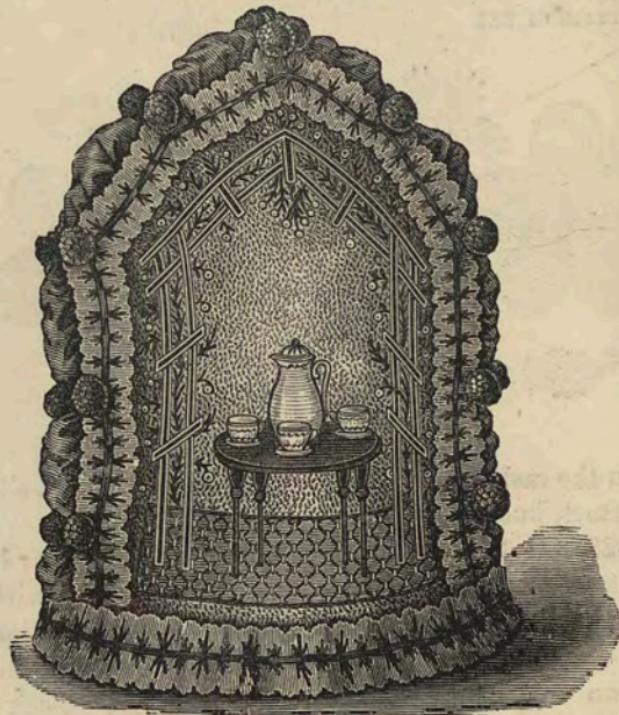
pattern on the cashmere is worked with many coloured silks, in satin, overcast, knotted stitch, and point russe.

Nos. 322, 324, 325. Work-Basket. Shallow circular basket of fancy straw and polished cane. The inside is lined with blue corded silk embroidered in the pattern given in Illustration 324. Trace the design, and apply the flower medallions of point lace braid sewn on with buttonhole stitches of black silk. Stamina of yellow and black silk, the latter worked in knotted

Ornamental Needlework.



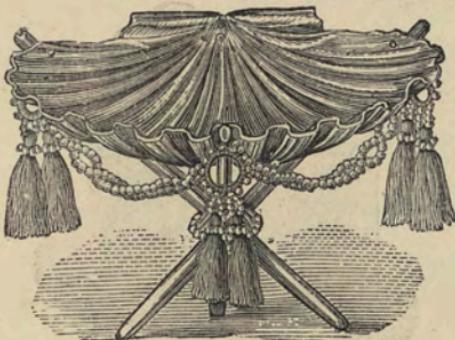
325.—WORK-BASKET.



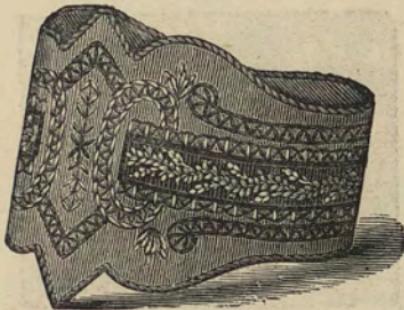
326.—COSY.

Ring-Tray.

stitch. The tendrils are worked in overcast stitch and point russe. The remainder is chain stitch of black and yellow silks. The silk is then lined and sewn inside the basket, a blue silk cord hiding the stitches. Illustration 322 gives the separate flowers worked in a similar manner to those already described.



327.—RING-TRAY.

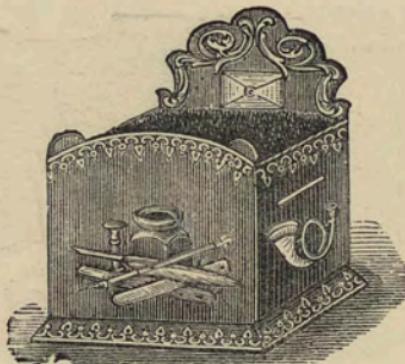


328.—NAPKIN-RING.

No. 323. Thimble-Case. In the shape of a bedroom slipper. The case is covered with black leather, slightly wadded, and lined with blue satin, so that the heel may be used as a pin-cushion. For the embroidery of the toe see illustration. The roses and leaves are worked with shaded pink and green silks, in satin and overcast stitch.

Ornamental Needlework.

No. 326. Cosy, Cosy of écrù-coloured Baden-Baden cloth, with appliquéd embroidery. The black ribbon velvet is sewn on with green filoselle in overcast stitch, and the berries are worked in satin stitch with red filoselle. The mat of fawn-coloured cloth is worked with brown and gold-coloured silk in point



329.—ORNAMENTAL PENWIPER.



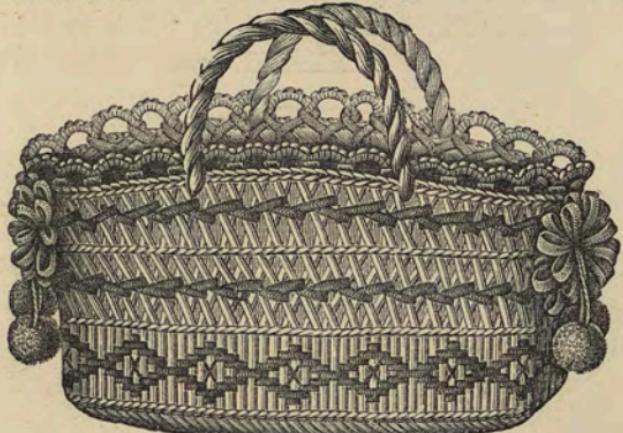
330.—DETAIL OF 329.

russe. For the table, appliquéd of brown velvet, with silk of the same shade. Coffee service of white cloth, sewn on with blue silk. Lining of cashmere over wadding, and at the side puffings of blue cashmere, balls and tassels of blue wool.

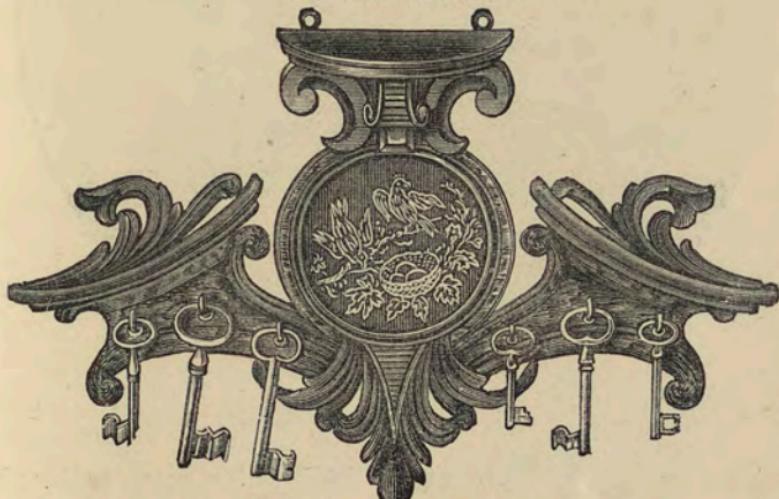
No. 327. Ring-Tray. Formed of a shell wound round with gold cord and cerise purse silk. A chain of steel beads threaded

Key-Bracket.

on cerise purse silk is arranged as shown in illustration. The rings are wound round with silk of the same colour and fitted with cerise tassels.



331.—GARDEN-PACKET.



332.—BRACKET FOR KEYS.

No. 328. Dinner Napkin Ring. Of olive green leather, perforated ready for working. In the centre is a narrow braid,

woven with coloured silks, and threaded through an opening in the ring inside which it is fastened. The embroidery is worked through the holes as follows:—The double lines in buttonhole stitch with olive silk, the spaces being filled up with a paler shade of olive in satin stitch and point russe. When the



333.—DETAIL OF 332.

embroidery is finished the ring is lined with strong cardboard, and then with green leather.

Nos. 329 and 330. Ornamental Penwiper. This novel design is shaped like a letter-box and covered with blue cloth, which has been previously embroidered in the pattern given

Dessert d'Oyleys.

in Illustration 330. Trace the design for the writing materials with gold and silver thread in satin, overcast, chain, and



334.—DESSERT D'OYLEYS.

buttonhole stitch, and in point russe. The envelope at the back is sewed on with overcast stitches of silver thread. On the

Ornamental Needlework.

partitions for the sides a posthorn and a ruler are embroidered with gold and silver thread, and the inside is fitted with a brush to dry the pens.

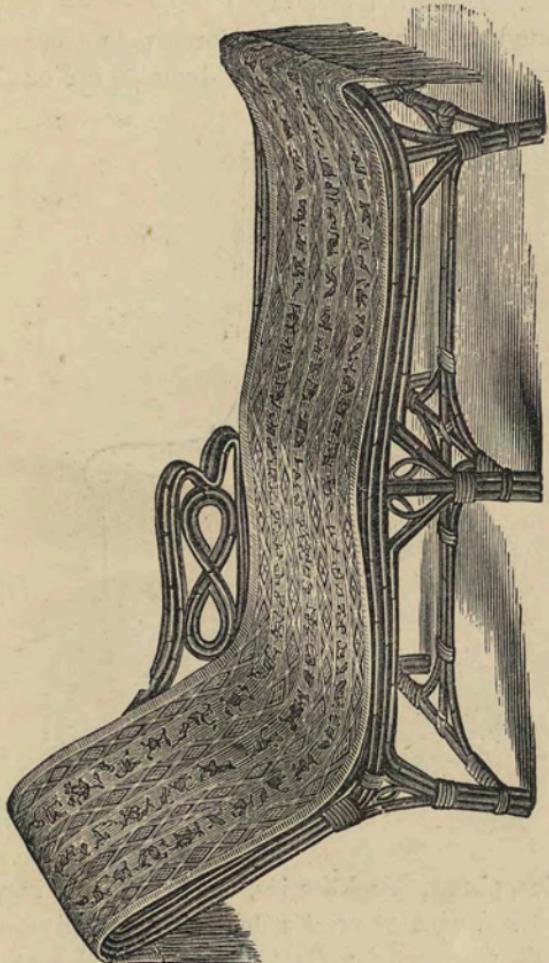


335.—DESIGN FOR COVEIL.

No. 331. Garden-Basket. Of Japanese straw plait, threaded through with fawn-coloured braid. At each end rosettes of braid and balls of fawn-coloured wool. Round the upper edge a row of loose buttonhole stitches in fawn-coloured wool is

Garden-Sofa.

worked, and in each stitch 9 double stitches are tatted. The basket is lined with oiled cloth, and fitted with handles of twisted Japanese straw.



336.—GARDEN-SOFA.

Nos. 332 and 333. Bracket for Keys. Bracket of dark carved wood, with narrow shelf at the top to hold any small articles, and fitted in front with hooks on which various keys are suspended.

Ornamental Needlework.

It has also an embroidery for which the design is given in Illustration 333, and which is worked on holland with maize-coloured silk in satin and overcast stitch and in point russe.

No. 334. *Dessert d'Oyleys.* Serviettes of grey damask, fringed round the edge and embroidered with overcast stitch in the corners. After tracing on the damask, the outlines of the



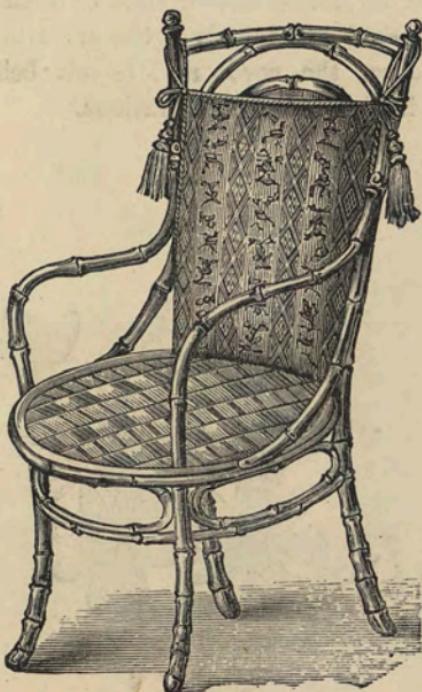
337.—GARDEN-CHAIR.

pears, apples, plums, blackberries, the leaves, veining, and tendrils are worked with overcast stitch in scarlet marking-cotton.

No. 335. Coverlet for Cradle, &c. Coverlet of fine white flannel, edged with blue flannel. The design for the embroidery of the centre given in Illustration 335 is embroidered as follows: The cornflowers, leaves, and calices with blue silk in satin and over-

Garden-Chair.

cast stitch, and the sprays with point russe and overcast stitch with very pale blue. The lilies of the valley are embroidered with white, and the leaves with three shades of green silk. The border is joined to the centre with grey and blue silks in point russe. The outer edge is scalloped, and has scallops of white flannel at the outside; both sets of scallops are vandyked and



338.—GARDEN-CHAIR.

worked with two shades of blue silk in chain, knotted, and Smyrna stitch, and in point russe.

Nos. 336 to 338. Garden Furniture. These articles of furniture are made of reeds and Japanese matting. The chair and sofa (336 and 338) are made up with cane. The sofa-rug and neck-rests on the chairs are made of linen material, woven in alter-

Ornamental Needlework.

nate stripes of Aida and Jacquard cloth. The Aida stripe is embroidered with filoselle and crewels in the following colours: Three shades of violet, brown, olive; three shades of red; three shades of blue. The sofa-rug is lined with twill and edged with écrù woollen cord the long way of the rug, and with broad fringe along the narrow ends. When the sofa-cushion and neck-rests have been covered as shown in the illustration they are finished off with cord and tassels of the prevailing colours used in the embroidery, the cords and tassels being arranged in loops as shown in the various illustrations.



MACRAME LACE.

MODE OF WORKING.

Introduction—Materials—Cushions—Various Stitches—Knotted Bar—Star or Diamond—Genoese Knot—Solomon's Knot—Grounding.

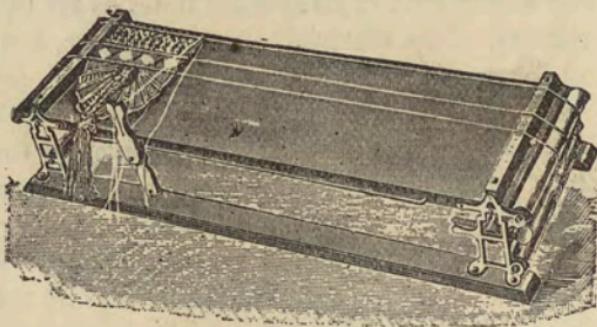
THIS fascinating kind of fancy-work dates as far back as the fifteenth century. The materials are inexpensive, and the lace lasts almost for ever. The work progresses rapidly, and can be made in many materials; none, however, so good as the cord made and sold for the purpose. The manipulation consists in tying knots of various kinds. This lace can be unhesitatingly recommended as a pleasant occupation and pastime.

Goethe, somewhere or other, in exalting music above every other art, does so on the ground that it produces its marvellous effects with so little display of means and tools; and if this test be applied to our present work, it will rank very high amid the rival styles of lacemaking and embroidery. No dazzling range of colours, no blending of different materials, not even a thimble and needle, are wanted to produce the charming effects of our Macramé work.

And first of all, why "Macramé?" Macramé is nothing but the name given by the Italians round about Genoa (the home and birthplace of the work) to a coarse material used for towels, the fringed ends of which are knotted in several of the lace stitches which we shall afterwards explain. As to the materials required, they are of the simplest. We advise our fair reader to begin with the coarse Macramé thread until she has learnt how to wield her weapons, and thoroughly mastered every

Macramé Lace.

stitch ; but when that is once done, she will find herself able to work rich trimmings for black and coloured costumes, both for home wear, garden parties, seaside ramblings, and balls—fairy-like adornments for household and underlinen—fringes, edgings, and insertions for towels, pillows, antimacassars—covers for sofa-cushions, work-bags, shopping-baskets, etc., etc. For the first-named purposes she will have at her command black, white, and coloured silks made specially for Macramé work, arrasene, and filoselle in all shades, very fine as well as coarse flax thread for white linen, brown, grey ecru in all its shades for unbleached or coloured linen and holland materials, coloured twine for



THE ANYON MACRAME LACE LOOM.

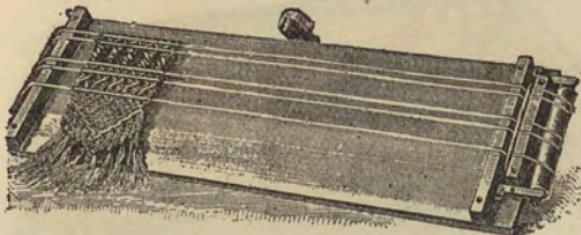
coloured materials, and so on, in great variety. But, being a beginner, she will at first try her 'prentice hand on the coarse Macramé twine generally preferred for trimming brackets, drawing-room tables, mantelpieces, etc.

The first requisite is a loom, frame, or cushion to work upon. The last named has been in most general use up to the present time, though many workers have produced very creditable lace on a plain deal board, with a lath nailed at each end on its upper surface. The advantages of the loom are manifold, the lace being much more even and regular, and the fingers spared the pain frequently attendant on cushion work. It also possesses

Patent Tension Frame.

a contrivance which is of invaluable assistance in making the Solomon's knot. The frame is made on the same principles, but is smaller, and has not the contrivance for making the knots, it is also much cheaper.

If the cushion should be preferred for working upon, this book would be incomplete without directions for making one. The best way is to make a bag of coarse towelling, measuring 10 inches by 8 inches. Stuff it carefully with sand and bran well mixed; the former gives it weight, the latter is easy to stick pins in. As to the cover of the cushion, we strongly recommend a fine dark cloth; some people advise a striped material, such as ticking, saying that the lines are a help in stretching the



THE PATENT TENSION FRAME.

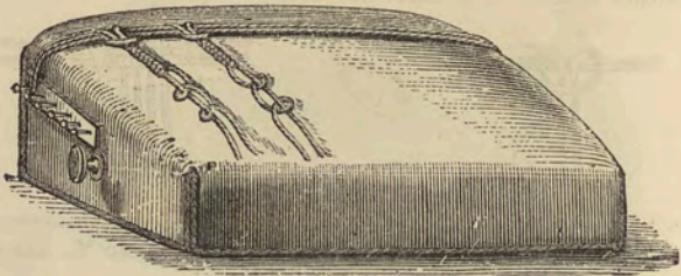
horizontal threads, but in our opinion the lines are oftener rather confusing than helpful, and we believe our pupil will find them wholly unnecessary, while cloth is much pleasanter to work upon than ticking. The cushion made and slightly rounded at the top (see Illustration 339), the learner will provide herself with a box of steel toilet pins with glass heads, sold for the purpose, and she will take care to have them of bright colours, so as to make every process of her work gay and pretty. A piece of coloured satine edged with lace is a useful item, serving as a cover and keeping the work clean when put aside.

Now to commence the work. A piece of coarse twine double

Macramé Lace.

the length of the lace required, is folded in half and pinned down on the left side of the cushion as it faces the worker. We do not give directions for putting the threads on to the looms, as these accompany every box sent out by the Anyon Macramé Loom Company. This double thread is called the "foundation thread," and is pinned horizontally across the cushion. A number of threads—say a yard long—are cut ready, and then fastened to the foundation thread, as shown in Illustration 340.

Look at the Illustration, and having pinned down the foundation thread as directed, take up one of the doubled



339.—MINIATURE CUSHION WITH FOUNDATION STRANDS.

lengths and pass the doubled centre downwards under the foundation thread, so that the two ends are lying across the far end of the cushion, put these two ends through the loop under the foundation thread, and draw up the stitch. Every pattern is worked in this way, by putting on as many strands as are wanted.

The next thing to be learnt is the Macramé knot, which enters into every pattern, and is used in marking what is called the cord—a pretty close pattern generally following close upon the first row of the work—and also in making stars, diamonds, etc. The Macramé knot and the cord illustrate each other, and

The Macramé Knot.

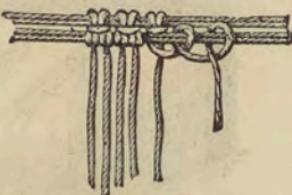
are best learnt together. We suppose the strands are put upon the cushion as already described.

Now consult Illustration 341. You will notice that a second foundation thread is pinned down, almost touching the first. Now take up the first single vertical strand *, pass it over, then under the foundation thread, and through the loop made by itself, draw up tight and repeat from *. This is the Macramé knot, and always consists of these two parts, the second half of the stitch holding the first in place. The cord is simply a continuation of a Macramé knot, with every strand in succession to the end of the row.

We now come to the Knotted Bar. This is a useful stitch, and enters largely into most patterns. Consult Illustration 342,



340.—PUTTING ON THE STRANDS.



341.—THE CORD AND MACRAME KNOT

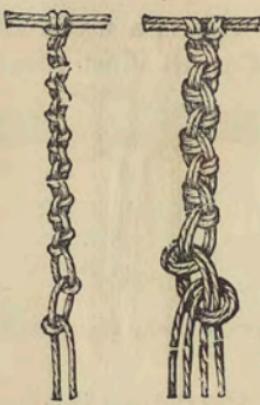
which gives two examples of this knot. For the first two strands are needed. With the right hand strand work a single, or half Macramé knot over the left hand strand, then work a similar knot with the left hand strand over the right. Repeat this alternately, and you form your Single Knotted Bar. These knots are frequently called Chain knots, so the reader will not be puzzled if she should meet with that title, but at once recognize the Knotted Bar. The second example is worked in precisely the same manner, but with four threads instead of two. It will be seen from the above that any equal number of strands may be used for this stitch, so that further illustration is unnecessary.

The worker must now proceed to make herself acquainted

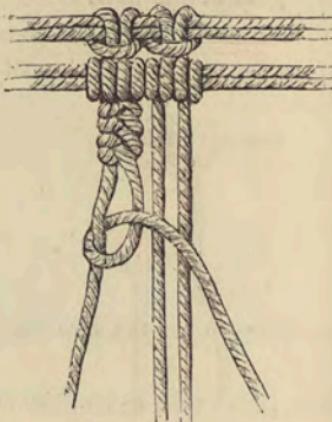
Macramé Lace.

with the Buttonhole knot shown in Illustration 343. This is worked with two strands. Take the first in the left hand, the second in the right. Pass the second over, then under the first, and through the loop made by itself, draw up, but not so closely as in the Macramé knot. This makes the knot. Like the Knotted Bar, this knot may be worked with any number of strands, and variations of it will easily be recognized in patterns of Macramé work, which can be copied without difficulty.

We come now to the Tatted knot, a very pretty stitch.



342.—KNOTTED BARS.



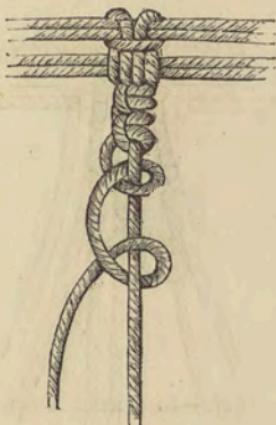
343.—BUTTONHOLE KNOT.

Consulting Illustration 344 it will be seen that this knot is worked with two strands. Hold the second firmly in one hand, or pin it down vertically to the cushion. With the other work a Buttonhole knot and draw it up, but not too tightly. Now take the same strand, pass it under that pinned down, then over and through the loop made by itself, and draw up. This makes the knot.

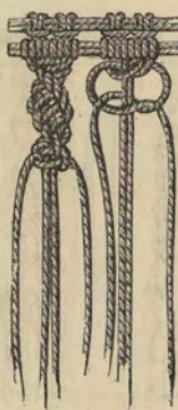
Next, it would be well to master the Twisted Bar, a most ornamental and effective stitch. This stitch requires four strands, and is scarcely ever worked with more. Illustration

Tatted Knot and Twisted Bar.

345 shows a completed bar and another just begun. It will be seen that the two centre threads form a foundation on which the knot is worked. For the sake of clearness we will number these strands 1, 2, 3, and 4. Pin 2 and 3 securely down to the cushion *, pass 1 over 2 and 3, and under 4, then pass 4 under 2 and 3 and up through the loop made by 1, repeat from *. It will be seen as the work proceeds, that the pattern twists of itself. The number of repetitions to make one twist is five, but the bar can be lengthened at the worker's pleasure.



344.—TATTED KNOT.



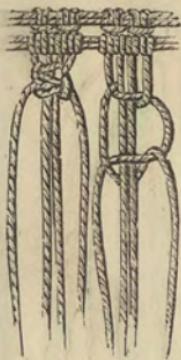
345.—TWISTED BAR.

The stitch shown in Illustration 346 is known as the Solomon's knot. This is often used to form a heading, or to fill up the centre of a large diamond, in which the centre strands are divisible by 4. Four of these knots tied together make an effective pattern. It will be seen from the illustration that four strands are needed for this knot. We will number them as before, 1, 2, 3, 4. Pin 2 and 3 down firmly, bring 1 across them (as in the Twisted Bar) and under 4, then pass 4 under 2 and 3 and up through the loop made by 1, draw up close.

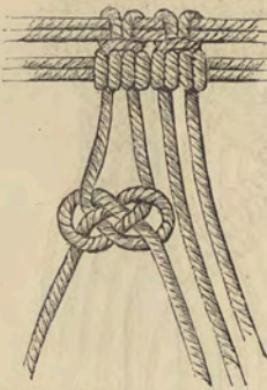
Macramé Lace.

This is one-third of the knot. Then pass 4 over 2 and 3 and under 1, bring 1 under 2 and 3 and up through the loop formed by 4. This is the second part of the knot. The third part is only a repetition of the first; and it must be remembered that a complete Solomon's knot consists always of these three parts. The second half of Illustration 346 shows another knot known as a Double knot. This consists of two-thirds of a Solomon's knot.

In Illustration 347 we have a pretty stitch, the Josephine knot. This is worked with any equal number of strands. The



346.—SOLOMON'S KNOT AND
DOUBLE KNOT.



347.—JOSEPHINE KNOT.

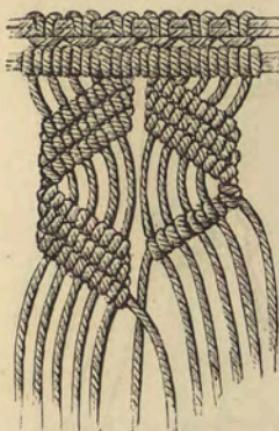
knot is easy to work, and is best learned from the Illustration, the description being somewhat involved. We will endeavour, however, to give as clear instructions as possible for this stitch. Take up the left hand strand and make a loop on itself by bringing the end over the upper part, then pass the right hand strand under the loop, over the end of the 1st strand, under the upper part, over the upper end of the 1st loop, then under itself and over the lower part of the 1st loop, then draw up. This makes the knot, which will be found useful in various parts of a pattern.

We now come to the Diamond, or Star Pattern. We say

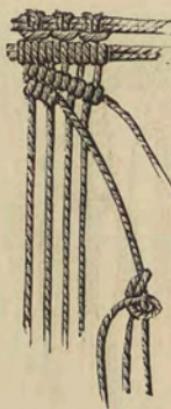
Diamond, or Star Pattern.

“or” advisedly, for the one is but a variation of the other. On looking at the best styles of Macramé lace, it will almost always be found that this pattern is worked immediately beneath a cord, for which we have already given instructions. We give, therefore, in Illustration 348, the usual heading of the preceding illustrations.

For this pattern set aside 12 vertical strands and number them from 1 to 12. Take the 6th in your left hand and hold it diagonally over the first five strands, letting it slope at the angle



348.—DIAMOND.

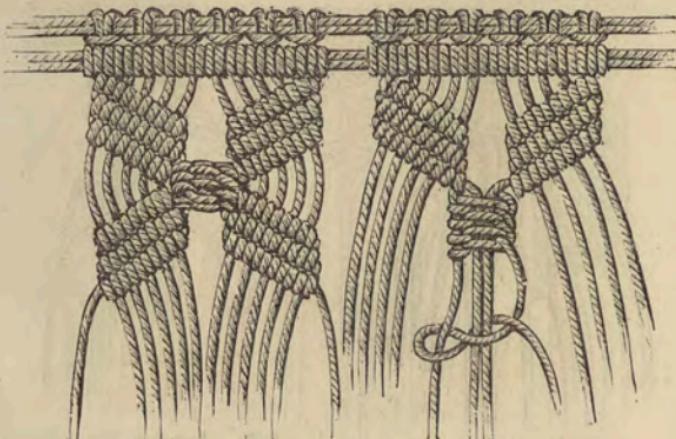


349.—ADDING NEW STRANDS.

shown in the illustration. This strand is technically known as the “leader”: it is better to keep the term “foundation” strands for those stretched across the cushion. Now take up the 5th strand in your right hand, and work over the leader a complete Macramé knot, keeping the leader carefully in position. Repeat the Macramé knot with every strand in succession down to the first, and pin the leader down on the cushion. In some patterns only one leader is used, in others two, but our diagram represents one with three. The 5th right hand strand now becomes the leader; place it close to the first, and with every strand in succession work a Macramé knot as before, taking in,

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of course, the thread which formed the leader in the last row. Then take the 4th right hand strand as leader and proceed in the same manner with it. Now take the 7th strand and hold it diagonally over the 8th to 12th in opposite direction to those already worked, then work a Macramé knot over this leader with the remaining strands and pin down the leader as before. Then take the 8th strand as leader, and work a second row of Macramé knots, then a third row with the 9th as leader. By this time you will see that the upper half of your diamond is



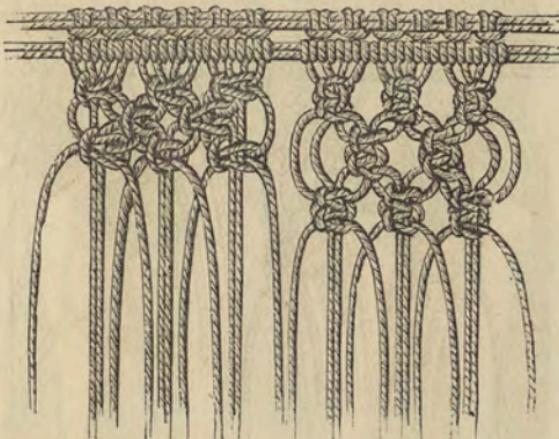
350.—STAR WITH GENOISE KNOT CENTRE.

achieved. Use pins freely in this part of the work, that your diamond may be true and firm. Now take the first left hand strand as leader, slant it downward to the centre of the diamond over the next 5 strands, and work a row of Macramé knots; then use the 2nd strand as leader, working over it the second row, then the 3rd with a third row of knots. To finish the diamond, take the 12th strand, slant it down to the centre, work over it a row of Macramé knots, then the 11th, over which work a corresponding row, and the same with the 9th. By this time, we hope, the diamond is a complete success, and that our

Diamond, or Star Pattern.

fair reader is already devising many an original combination to vary the one just worked out as an example. It might be as well, to prevent any errors in the working of future patterns, to mention here that the strands in Macramé Lace making are re-numbered at the beginning, not only of every row, but of every stage of a design, and the numbers begin in each case with 1, and so on, as the strands then appear without the slightest reference to the number they may have previously borne.

In working the patterns it will be found that some strands

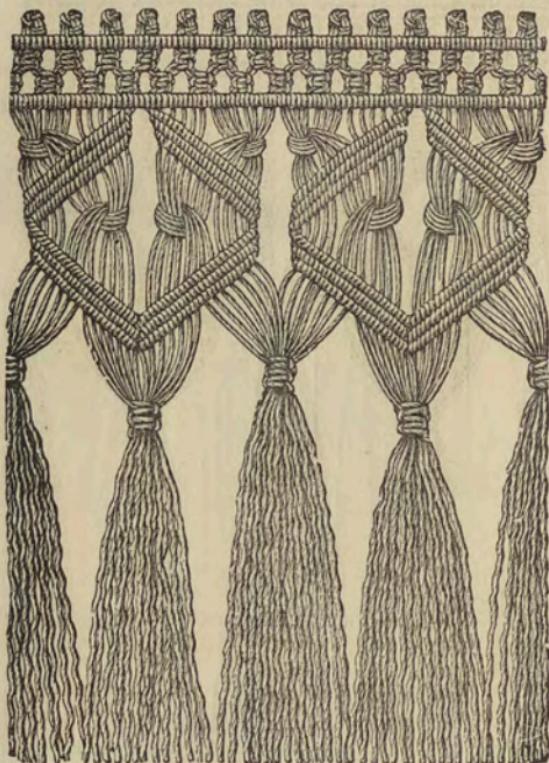


351 and 352.—DESIGNS FOR GROUNDING—OPEN KNOTTING.

are much more used than others, and at times one or more strands will be so frequently employed as to be entirely used up before the pattern is completed. When this occurs new strands must be supplied, and we will now give directions for doing this neatly. On consulting Illustration 349 it will be seen that the new strand is put on a leader, and, if possible, this should always be the case. Make a loop in the new strand by doubling it together, then put the leader through this loop. This gives two unequal strands hanging on the leader. Now hold one in the finger and thumb (the upper one) and take the lower in the

Macramé Lace.

right hand and work a single knot, or half Macramé knot with it on the leader. Then proceed with the other strands in the usual way. The short end is cut off at the back after being secured with needle and thread, and the new strand is kept in place by the others.

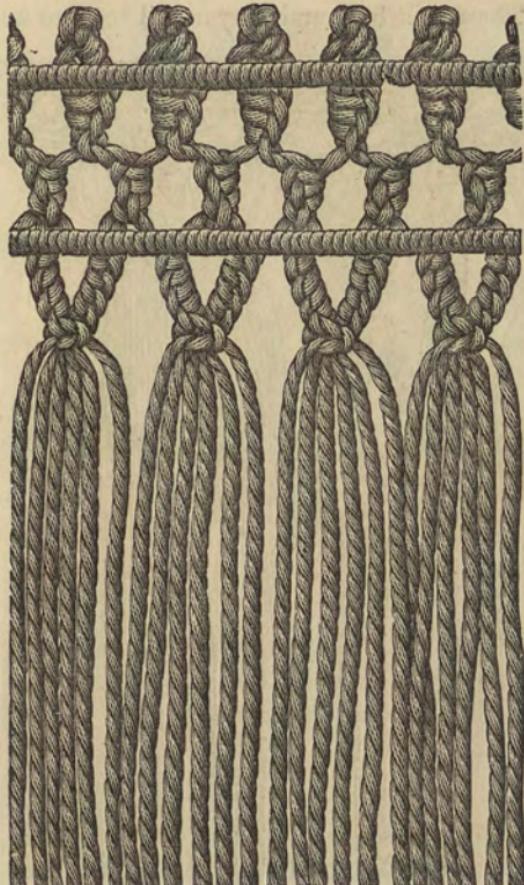


353.—FRINGE FOR DRESSES, ETC.

As to the Star (see Illustration 350) it is nothing but a diamond reversed—that is, it is begun with the first, or left hand strand as a leader, instead of the sixth. When the upper half of it is completed, the two leader strands are fastened together with a Macramé knot over each other, then the second

Fringes.

Now take a medium sized bone or wooden knitting-pin, lay it horizontally across this bar, take up all the four threads, pass them over the knitting-pin above the star, bring them out again



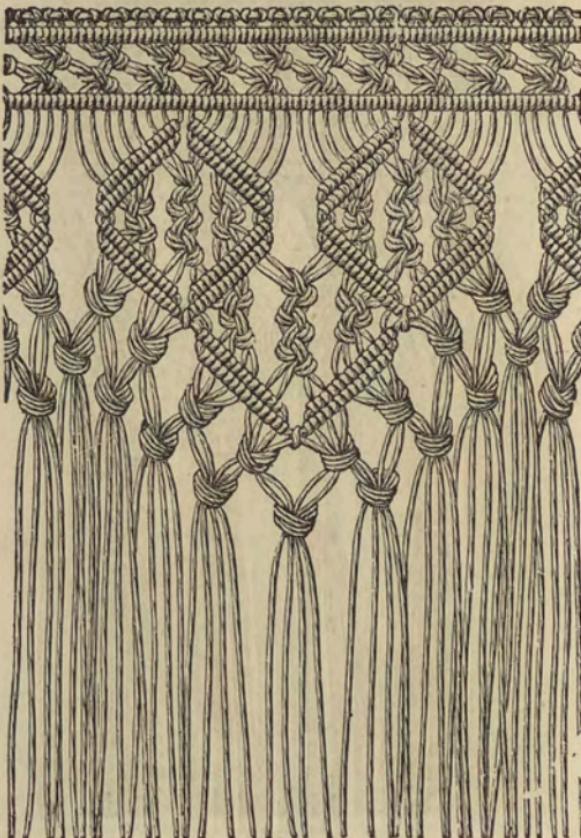
356.—FURNITURE FRINGE.

below the knitting-pin, and tie them tightly; then remove the knitting-pin, and finish the star.

In every stitch for which we have given directions up to the present, the working strands have always been more or less

Macramé Lace.

closely drawn up, and the lines sharply vertical, horizontal, or diagonal. Our next two illustrations are altogether different. In these we give examples of what is sometimes called open knotting. These will be found very useful to form a kind of net-



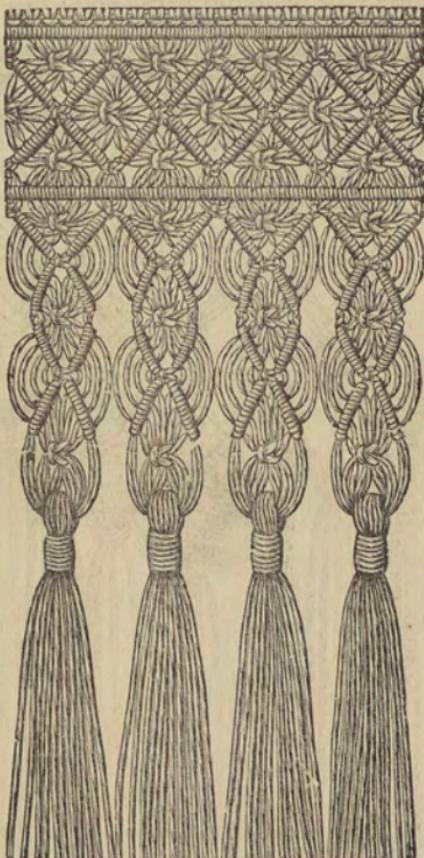
357.—MACRAME FRINGE.

work, filling-up, or grounding between the more geometrical and sharply defined parts of the pattern. These designs may spring from any part of the work almost; some patterns, indeed, consist of nothing else, save a larger knot in which, perhaps, eight, twelve, or more strands are used, every here and there forming,

Fringes.

at regular intervals, a square or diamond of the open knotting. Of course, in such a pattern, the strands are put on the cushion, and the first row—the cord—worked in the usual manner.

Turn now to Illustration 351. It will be at once seen that

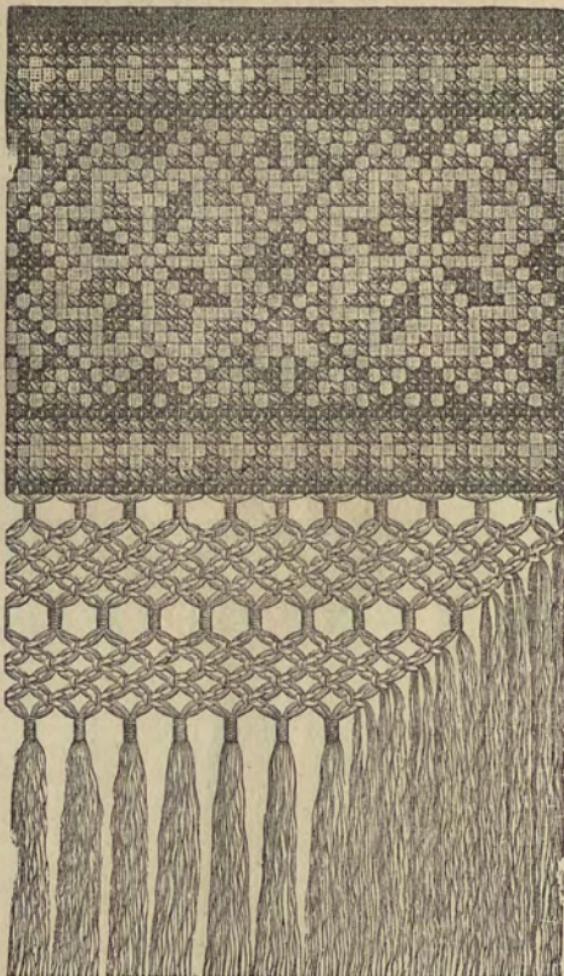


358.—MACRAME FRINGE.

four strands are required for each knot. These, as before, we number from left to right 1, 2, 3, 4. Fasten the two centre strands down on the cushion, and do not let them get crossed. Pass 1 over 2 and 3, and under 4, then pass 4 under 3 and 2,

Macramé Lace.

and up through the loop formed by 1, draw up, but not too tightly; then working from right to left pass 4 over 3 and 2, and under 1, then pass 1 under 2 and 3, and up through the

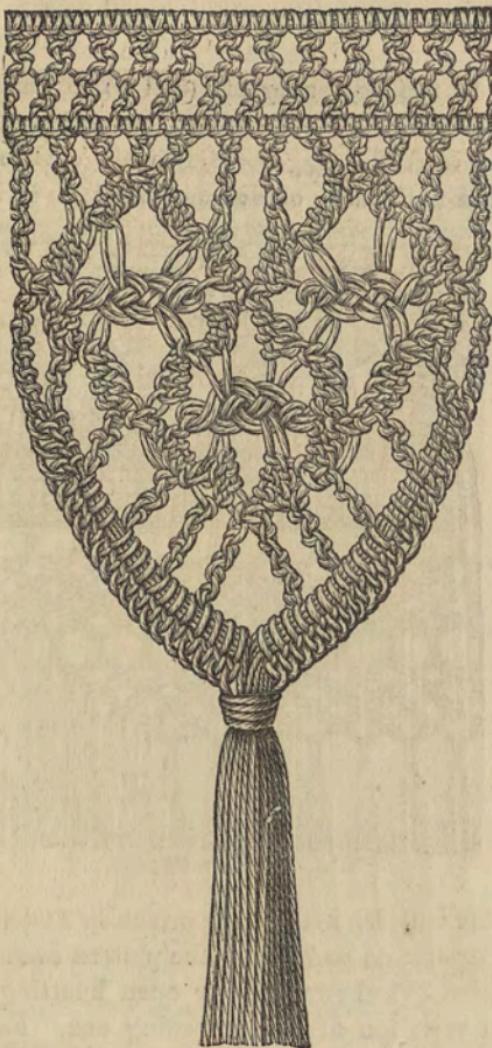


359.—CROSS-STITCH BORDER WITH FRINGE.

loop made by 4, draw up close, but not very tight. This makes the knot, and the worker will at once recognize in it the Double Knot Illustration on page 296. Continue working this knot in a straight row with every 4 successive strands till all are used.

Fringes.

Then begin the second row of knots by leaving the 1st two



360.—MACRAME FRINGE.

strands of the first knot unnoticed, and working with the 3rd and 4th of this, and the 1st and 2nd of the next knot. Continue

Macramé Lace.

in this manner to the end of the row. In the 3rd row the knotting begins with the first four strands, as in the 1st row, and so the pattern continues, every even-numbered row causing two strands at the beginning and end to be disregarded. The intervals between the knots are to be made according to the pattern to be worked, being greater in some than others. But in all patterns uniformity of distance must be strictly observed,



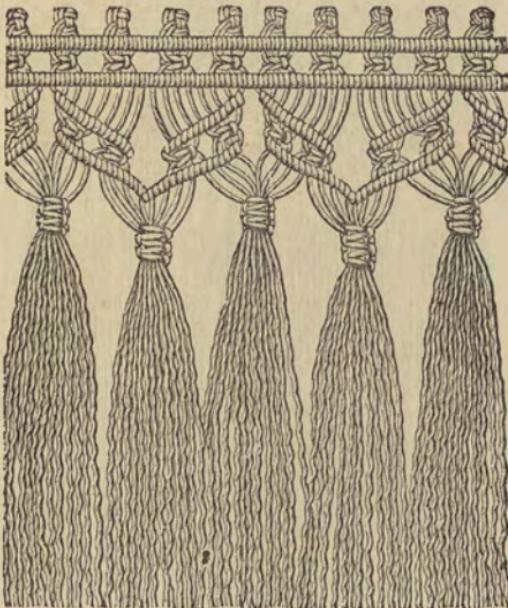
361.—MACRAME FRINGE.

and here pins will be found very useful in fastening down the completed knots, and so keeping the pattern even.

Illustration 351 shows another open knotting design, which is a simple variation of the preceding one. Four strands for every knot are required here as before; but when the first knot is completed work another precisely like it, with the same four strands close to the first knot, and continue in the same manner throughout every row.

Fringes.

This completes our list of instructions, and the fair worker is now acquainted with all the various stitches which go to make up the handsome whole, in the shape of a fringe, an insertion, and what not. Many variations of these stitches will occur in the various patterns and designs for this work; but having mastered the foregoing, the worker will easily detect these, and as in every case throughout this book the descriptions are given in detail, there can be no difficulty experienced in their reproduction.



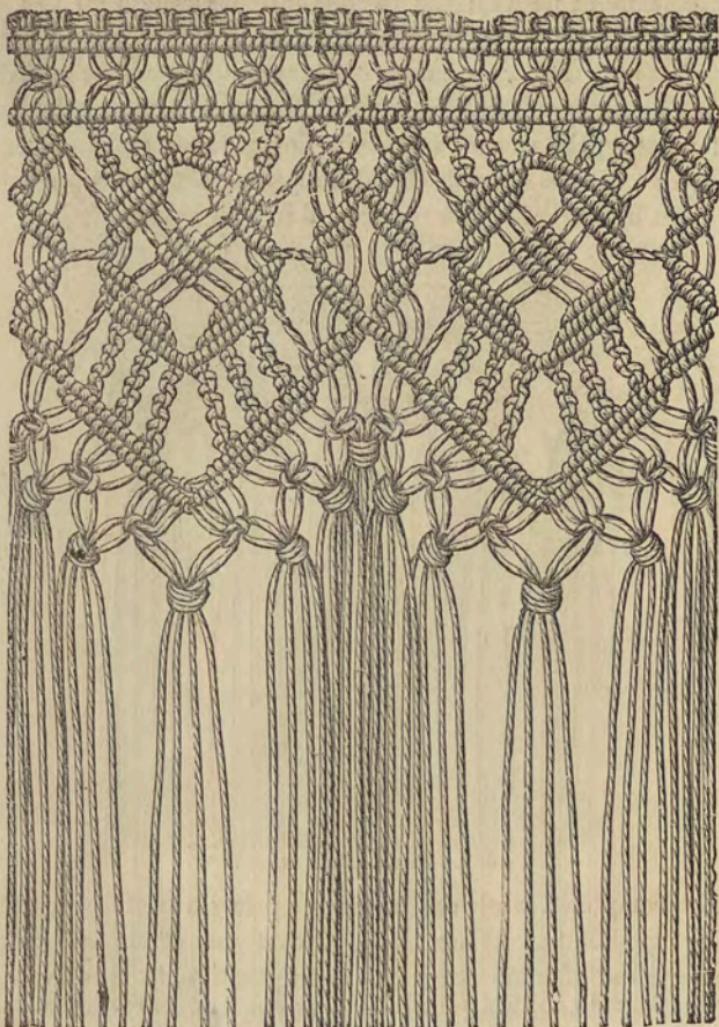
362.—MACRAME FRINGE.

The completed work can be made up in a variety of ways, as fancy may dictate. When made with twine of natural colour, a background of some warm tint is imperative, to take away the cold look of the pattern. In many of the descriptions contained in the following pages, modes of making up the work are given which will, no doubt, suggest many more.

In the working of a pattern in arrasene, a word or two of advice will be useful to the learner.

Macramé Lace.

Choose a light, open pattern, and in working it do not draw

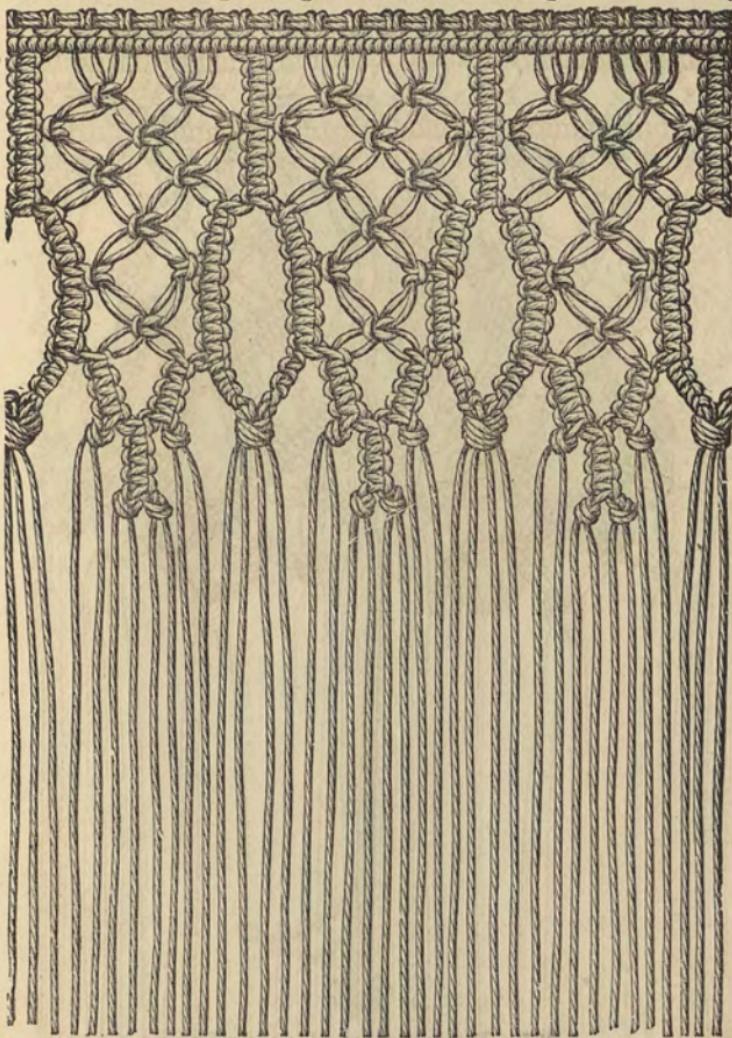


363.—FRINGE FOR PARASOLS.

any of the stitches very tightly up, as the arrasene is easily broken. Also, let all foundation strands be of twine, as the

Fringe for Parasols.

arrasene is not strong enough to bear the weight of the fringe.



364.—FRINGE FOR PARASOLS.

Twine of precisely the same colour as the arrasene can be bought, and should be used as it makes the sewing to the article it is intended to adorn both easy and strong.

Macramé Lace.

FRINGES.

For Dresses—Mantles—Parasols—Cravats—Furniture—Antimacassars, &c.

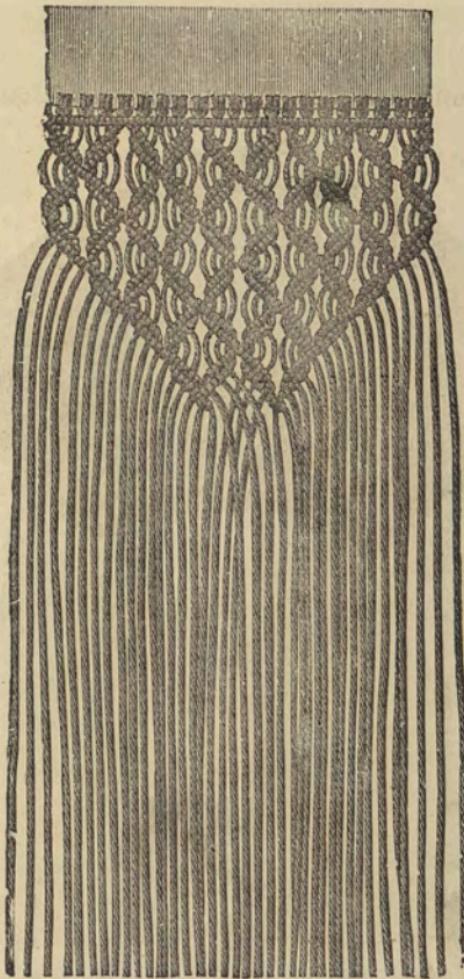


365.—PARASOL WITH MACRAME FRINGE.

No. 353. Fringe for Dresses, &c. The material for this must be chosen with reference to the article it is intended for trimming, either black or coloured silk, or if not wanted

Fringe for Dresses.

as a dress trimming, white or écru flax thread, twine, wool, &c., &c. Then proceed to work the pattern according to



366.—ORNAMENTAL FRINGE FOR ENDS OF CRAVATS.

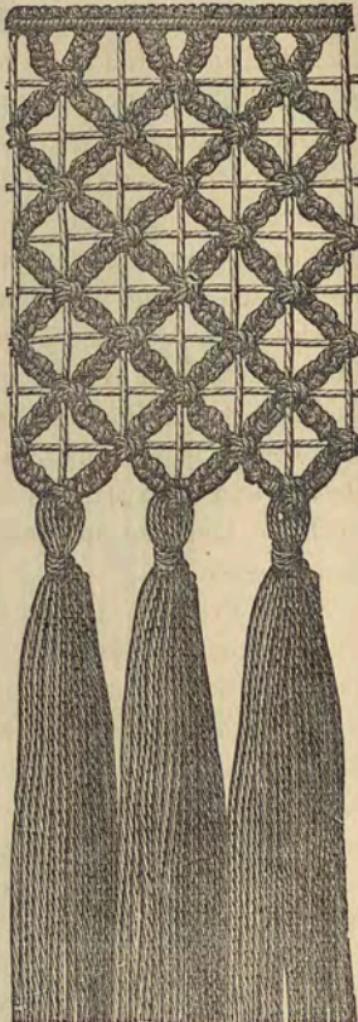
appended description. For illustration, fold in half 14 strands each measuring 24 inches long, knot just where they are folded

Macramé Lace.

in half, every 2 strands together (of course there are 4 single strands in the 2 doubled ones), knotting the 3rd and 4th over



367.—FRINGE FOR DRESSES, &c.



368.—FRINGE FOR DRESSES, &c.

the 1st and 2nd, and then the 1st and 2nd over the 3rd and 4th, 14 strands make one pattern. Having then begun as many patterns as you intend to knot, fasten the strands with a pin on

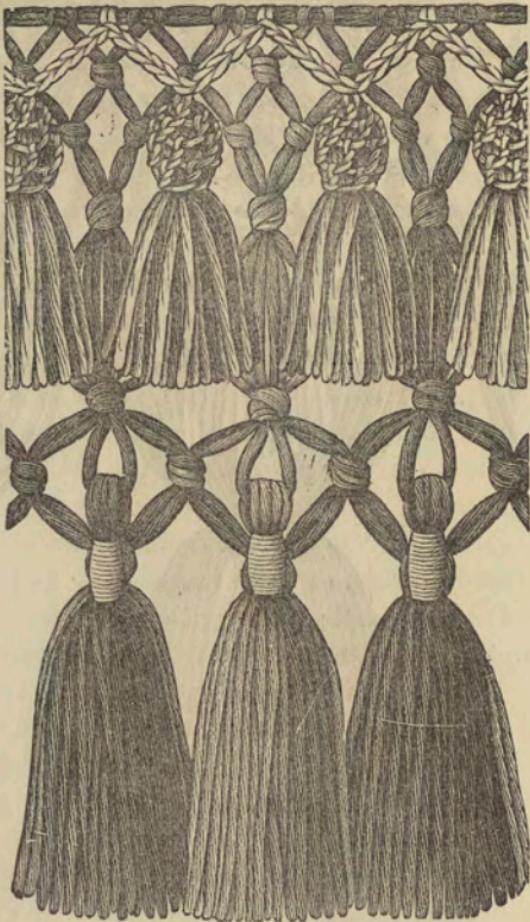
Fringes for Dresses.

to a weighted cushion, and place a double horizontal thread close under the knots. 1st row: Work from left to right as follows:—2 buttonhole loops with every strand over the horizontal threads. 2nd row: 2 double knots with every 4 strands. 3rd row: The same, but in reversed position. 4th row: Like the 1st row. 5th row: The intervals between the rows must be copied from the illustration, and the strands are numbered as they occur in each row. * Make a loose knot with the 5th to the 8th strand, round the 1st to the 4th. † Place the 14th strand aslant over the 13th to the 1st, and work 2 buttonhole knots with each strand in order (13th to 1st) over the 14th; repeat twice from †. Then knot the same pattern, but reversed (see illustration), and repeat from *. 6th row: Like the preceding, but in the order shown in the illustration. 7th row: Take the centre 14 strands of a pattern, and work a double knot with the 1st and 14th strands over the 12 between, then do the same with the last 7 of one pattern and the 1st of the next, and cut the ends even.

No. 354. Fringe. Tie on to a double foundation thread a number of folded strands, each 24 inches long and divisible by 14. 1st row: 2 buttonhole loops, with each strand in succession over a double foundation thread. 2nd row with 4 strands: 2 buttonhole loops, with the 4th over the 3rd and 2nd together, 2 buttonhole loops, with the 1st over the 2nd and 3rd, repeat. 3rd row: Like the 1st row. 4th row: * With 28 strands, 1 knotted row like the 2nd row, with the centre 4 of the 28 strands, but instead of the 4 double buttonhole loops 7 of them, †; 1 leaf as follows: place the 1st strand aslant over the 2nd to the 6th, and work 2 buttonhole loops with each over the 1st, repeat twice from †, then a similar leaf, with the 7th to the 12th strand, with the 17th to the 22nd, and the 23rd to the 25th: these last must be knotted in reversed position. The last knotted row of the two centre leaves are continued to the centre, for which purpose two buttonhole loops are added with each of

Macramé Lace.

the two first of the centre 4 strands over the foundation thread. The continuation of the pattern may be clearly seen from the illustration. The centre 16 strands of each pattern and the



369.—FRINGE FOR FURNITURE.

last 6 and first 6 of each pattern are then knotted together as in the fringe described in No. 353.

No. 355. Fringe. (Macramé Work.) Made with fine thread.

Furniture Fringe.

Take a number of strands of thread, about 12 inches long, and fold them in half, two at a time, then knot a loop with the 3rd and 4th strands over the 1st and 2nd, and then with the 1st



370.—FRINGE FOR FURNITURE.

and 2nd over the 3rd and 4th. Fasten each of the knots to the weighted cushion with a pin, and knot the 1st row as follows:— Place a double foundation thread horizontally across the ends

Macramé Lace.

and close under the knots. Work from left to right, and knot with each strand 6 buttonhole knots over the foundation thread. Twelve strands make one pattern. 2nd row: 1 double knot with every four strands. 3rd row: 2 double knots with the 3rd to the 6th and with the 7th to the 10th, leaving the 1st and 2nd and 11th and 12th unnoticed. 4th row: 1 double knot with the 5th to the 8th, leaving unnoticed the 1st to the 4th and the 9th to the 12th strands; then with every 12 strands work 1 double knot, using the four centre strands as a foundation thread. To each knot add 4 new strands, folded in half, and tie them round for a tassel, as shown in the illustration. Then add 4 new strands to those left unnoticed in the 4th row, and tie them in the same way for a tassel. When the work is finished, cut the strands even.

No. 356. Fringe for Dresses or Furniture. (Macramé Work.) Material: Orient wool. Cut a number of lengths about 12 inches long, and folding them in the centre two at a time, make a loop with the 3rd and 4th ends over the 1st and 2nd; and then with the 1st and 2nd over the 3rd and 4th. Fasten each knot so made on to the weighted cushion with a pin and then knot the first row as follows;—Lay a double foundation thread of wool horizontally across the ends and close under the row of knots. Work from left to right 2 buttonhole knots with each end over the double foundation thread. 2nd row: Take the 4th thread and work 4 buttonhole knots over the 1st, 2nd, and 3rd threads, repeat. 3rd row: Leave unnoticed the threads of the first bar of buttonhole knots, * take the thread of the next bar and knot with it 4 buttonhole loops over the previously used 3 foundation threads, repeat from *. 4th row: Like the 1st row. 5th row: * 4 buttonhole loops with the 1st end over the 2nd and 3rd; then 4 buttonhole loops with the 6th over the 4th and 5th, repeat from *. 6th row: 1 double knot with the 1st and 6th strands over the 2nd to the 5th. Then cut the fringe even.

No. 357. Fringe. (Macramé Work.) Along a double foundation

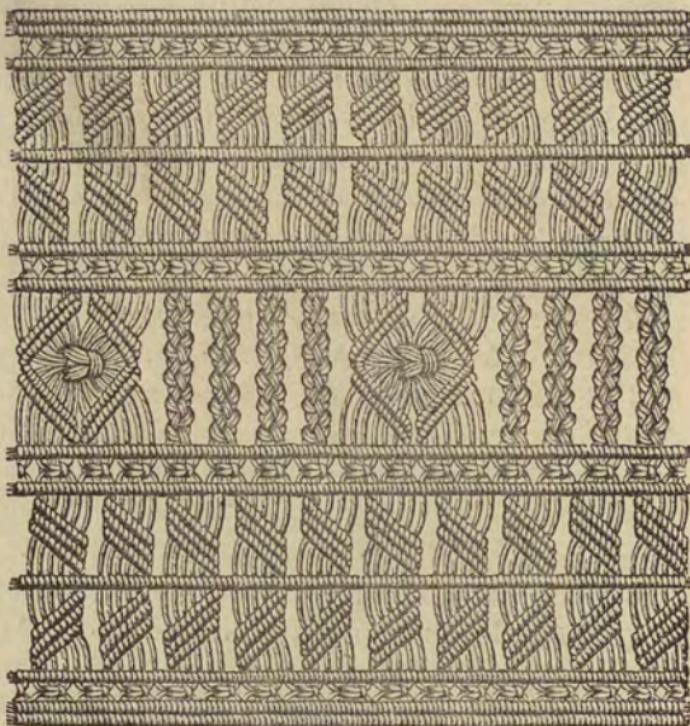
Fringes.

thread knot strands of écrù thread or purse silk, folded in half, and measuring 28 inches. Illustration 357 shows how this is done. Work from right to left. 1st row: Place a double thread across the strands and work 2 buttonhole knots over it with each strand in succession. 2nd row: 1 chain knot with the first 4 strands; this is done by knotting in buttonhole loop with the first 2 over the second 2, and then with the second 2 over the first 2. 3rd row: Like the preceding, but in reversed positions, taking the 2 last ends of one set of 4 to work with the first 2 of the next set of 4. 4th row: Like the 1st to the 5th row. * Leave a space as the illustration shows, divide into 16 strands, place the 8th strand slantwise over the first 7, and use it as a foundation thread; work 2 buttonhole stitches in succession over it from the 7th to the 1st, and do the same with the 10th to the 16th over the 9th; repeat from *. 6th row: A close row of knots like the preceding. 7th row: With the centre 4 of the 16 strands 3 chain knots as in the 2nd row, then with the 4 strands on each side $1\frac{1}{2}$ chain knots; repeat from *. 8th and 9th rows: Like the 5th and 6th rows, but in reversed position, and in the 9th row knot the centre 2 of the 16 strands so as to form a little square. 10th row: With the centre 12 of the next 32 strands, 1 pattern as described in the 7th row. 11th and 12th rows: With centre 16 of 32 strands. 1 pattern like that of the 8th and 9th rows. 13th row: Knot every 4 strands. 14th row: Like the 13th, but in reversed position. The strands are then cut level.

358. Fringe. (Macramé Work.) Along a double foundation thread, knot a number of strands of thread, folded in half and measuring about 32 inches long. The number must be divisible by 6. 1st row: With a double thread laid across the strands, 2 buttonhole stitches with each strand over the horizontal thread. 2nd row: 12 strands are required for one pattern, * 1 double knot, with the 3rd to the 10th strand, using the centre 4 as a foundation, and the outer ones to form the knots, 1 double knot

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with the 11th and 12th, and 1st and 2nd of next pattern, repeat from *. 3rd row: * Place the first of the 12 strands slantwise over the 2nd to the 6th strands, and knot with each of the latter 2 buttonhole knots over the slanting strand, place the 12th strand aslant over the 11th to the 7th, and knot as above, repeat from *. 4th and 5th rows: Like the 2nd and 3rd, but with the



371.—MACRAMÉ INSERTION.

pattern in reversed position. 6th row: Like the 2nd. 7th row: Like the 1st. 8th and 9th rows: Like the 2nd and 3rd. 10th row: 1 double knot, with centre 4 strands of each pattern, leaving the other strands untouched. 11th row (see illustrations for distances): * Place the 6th strand aslant over the 5th to the 1st, and work with each of the latter 2 buttonhole stitches over the 6th, place the 7th over the 8th to the 12th strand, and

Border with Fringe.

work over it as above, repeat from *. 12th row: * 1 tatted knot with the 2nd over the 1st, and with the 11th over the 12th. 1 double knot as before, with centre 8 strands. 13th row: Like the 3rd. 14th and 15th rows: Like the 11th and 12th, but without the tatted knots. 16th row (see illustrations for distances): 1 double knot, with each 12 strands, repeat, then



372.—MACRAMÉ INSERTION.

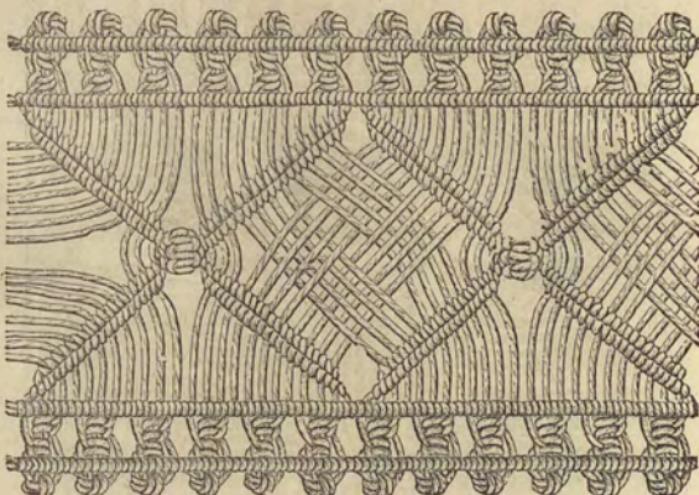
thread 8 strands 4 inches long through the centre of each loop, tie them round to form a tassel, and cut the ends even.

No. 359. Border for Antimacassars. (Cross Stitch and Macramé Work.) This border, which is intended for any cover which has a straight edge, is worked in cross stitch, on yellow Russian lawn, with 2 shades of claret filoselle, and is then sewn on to a slip of claret plush or velvet. Every cross stitch takes

Macramé Lace.

in 4 threads of the lawn each way. Below the embroidery the lawn is unravelled, and every 16 threads are tied round with light and dark red silk alternately. Then follow in reversed position 4 rows of double knots. The 16 threads required for each double knot are then tied round again with red silk, and 4 more rows of double knots are worked as before. The tassels are then tied round, as shown in illustration, and the fringe is cut even.

No. 360. Fringe. (Macramé Work.) Materials: Silk, wool,

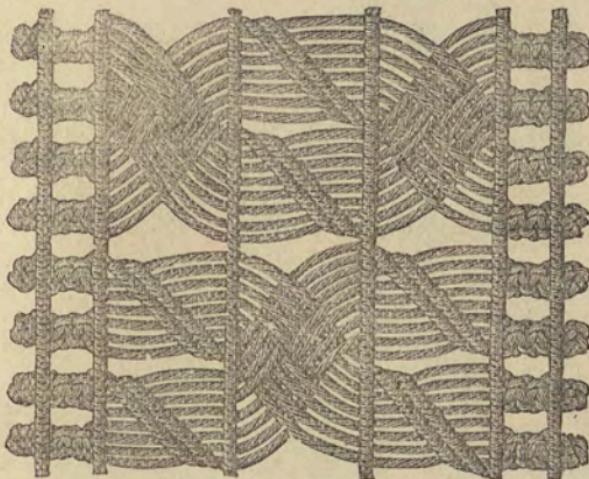


373.—MACRAMÉ INSERTION.

or thread. Along a double foundation thread of the required length knot a number of strands folded in half, and work from left to right. With 2 strands, 1 tatted knot with the right strand over the left. For the next row in reversed position 1 chain knot—that is, 1 buttonhole loop with the 1st strand over the 2nd, and then with the 2nd over the 1st—then change the ends, working the knot just described with the 2nd of the 1st double strand and the 1st of the strand following; then place a new strand over the knotted strands and tie one tatted knot over it with each strand in succession, then divide into patterns

Fringes for Dresses, &c.

24 strands each, and continue as shown in the illustration, working the bars in the chain stitch as above described. The principal figure in each pattern is worked with Josephine knots. For every figure of the close cluster of knots which surround the Josephine knots 3 strands are required. * Use 1 strand as a foundation, over which tie a buttonhole knot with the 2nd strand, and then a similar knot with the 3rd over the 2nd; repeat twice from *, but before beginning these knots tie a double knot round the strands of the chain stitch. The close



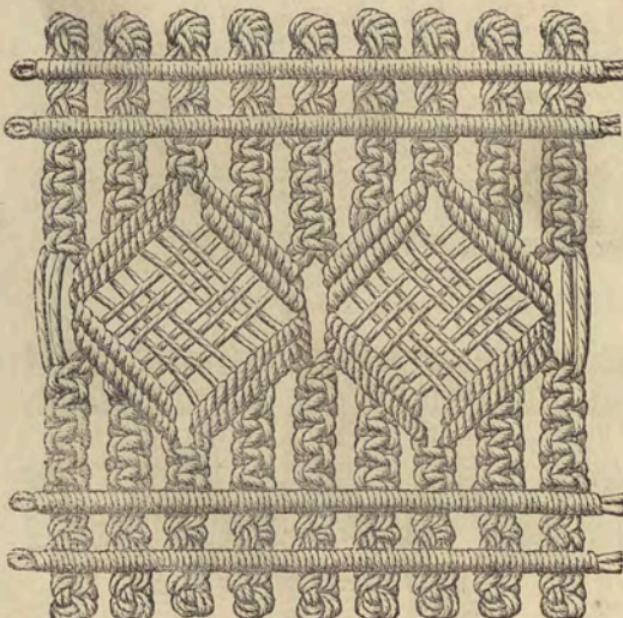
374.—*INSERTION (Macramé).*

border which edges the vandyke of every pattern is tied like the knotted cluster above described; but the original foundation strand of 2 threads is strengthened after the point of the vandyke by the ends which have been left unnoticed as the pattern narrowed. The ends of the vandyke are then knotted together and cut even.

Nos. 361 and 362. *Fringes. (Macramé Work.)* No. 361. Along a double foundation thread knot a number of strands, 16 inches long and folded in half. 1st row: Place a double thread horizontally across the strands, and work over it 2 buttonhole loops

Macramé Laces.

with each strand. 2nd row: 3 buttonhole loops, with the 4th strand over the 1st, 2nd, and 3rd of every 4. 3rd row: 3 buttonhole loops, with the 4th strand over the first 3 of the next 4 strands. 4th row like the 1st. 5th row: Every pattern requires 24 strands. * With the 3rd to the 6th, and the 15th to the 18th, inclusive, 1 double knot over the 8 strands between; then taking together the 7th and 8th, and the 13th and 14th, 1

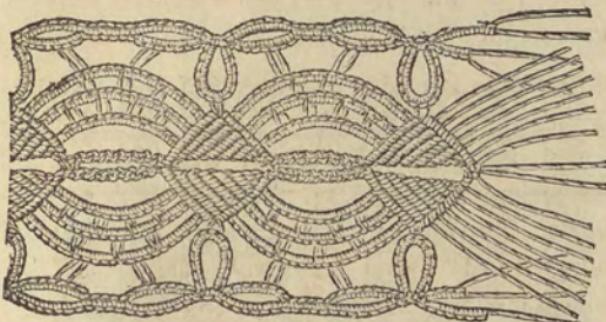


375.—*INSERTION* (Macramé Work).

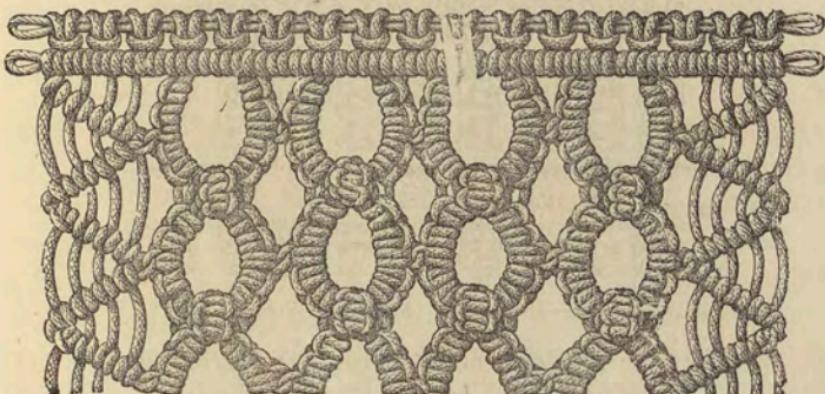
double knot over the 4 strands between; then with the 9th and 12th strands, 1 double knot over the 2 strands between; then 3 double knots with the 21st to the 24th strands; repeat from *. 6th row: * Twice place the 1st strand aslant over the 2nd to the 8th, and work over it 2 buttonhole loops with each; then twice place the 20th strand aslant over the 19th to the 13th, and work over it 2 buttonhole loops with each; repeat from *. 7th row: * Take the 7th and 8th strands together, and the 13th and 14th

Fringes.

of the next pattern, and work 1 double knot over the 4 strands between ; then take the 5th and 6th, and 15th and 16th, together, and work 1 double knot over the 8 strands between ; then with the 19th and 20th of this pattern, and the 1st and 2nd of the next, 1 double knot over the 4 strands between ; then with the



376.—INSERTION FOR UNDERLINEN.



377.—DETAIL OF WINDOW-DRAPERY.

17th and 18th of this pattern, and the 3rd and 4th of the next pattern, 1 double knot over the 8 strands between ; repeat from *. Cut the ends even, and crimp them.—No. 362. The number of strands must be divisible by 8, and measure about 16 inches long. They are then folded in half, and every 2 are knotted

Macramé Lace.

together in a buttonhole loop. This row of knots is then pinned on to a weighted cushion, and the work begun. 1st row: Place a double foundation thread across the strands, and, working from left to right, work 2 buttonhole loops with each over the foundation thread. 2nd row: 1 double knot with every 4 strands. 3rd row: Like the 1st row. 4th row: Every pattern requires 16 strands; the intervals must be copied from the illustration, and the strands are numbered in the order in which they are found when mentioned. * Place the 1st strand aslant over the 2nd to the 8th, and work with the latter 2 buttonhole loops in succession over the 1st; place the 16th aslant over the 15th to the 9th, and work with the latter 2 buttonhole loops in succession over the 16th; repeat from *. 5th row: Like the 2nd row. 6th row: Like the 4th row; but at the end of every pattern work 2 buttonhole loops, with the 8th over the 9th strand. 10th row: Turn back the first and last 4 strands of the fringe on to the wrong side; fasten, and cut off the ends. * $2\frac{1}{2}$ double knots with the 5th and 12th of the next 16 strands over the 6th to the 11th, take in the latter and use it as a foundation; $2\frac{1}{2}$ double knots with the 13th strand of this and the 4th of the next pattern over the 6 strands between; repeat from *. Cut the ends even, and crimp them.

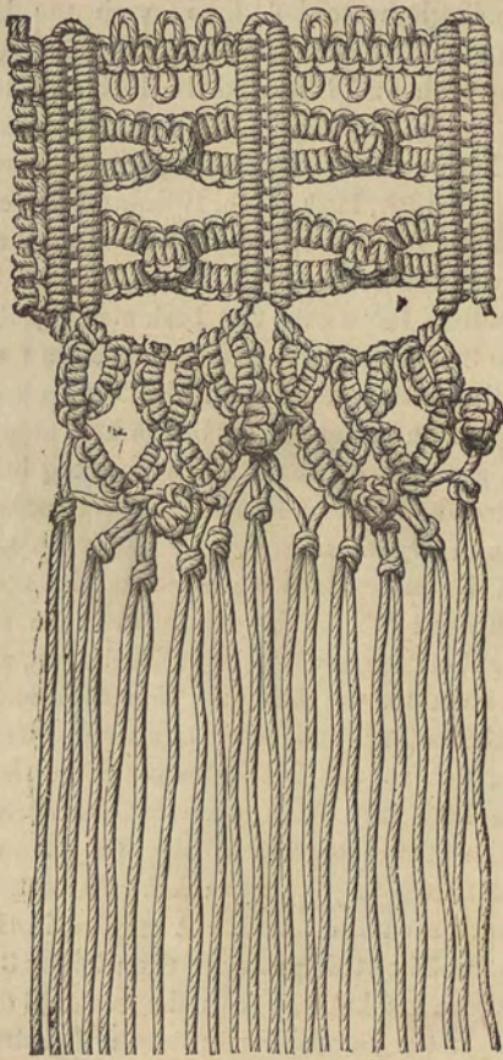
363 and 364. Fringes for Parasols, &c. These fringes may be knotted with wool, thread, or silk. No. 363 requires a foundation thread with strands 14 inches long, folded in half, and fastened on at regular intervals. The 1st row is begun from the left, two buttonhole loops being knotted with each end over the doubled horizontal thread. 2nd row: 1 double knot with the first 4 strands of thread. 3rd row: Like the first. 4th row: 20 strands are required for each pattern. * Take the 1st strand for a foundation thread, and, working from left to right, make 2 buttonhole knots with each of the 2nd, 3rd, and 4th strands; then take the 8th strand as a foundation, and working from right to left make 2 buttonhole loops with the 7th,

Fringes for Parasols.

6th, and 5th strands respectively; then with the 6th and 10th and the 19th and 24th strands respectively make 3 double, followed by one single buttonhole loop; with the 11th and 12th and the 17th and 18th strand 2 double and 1 single buttonhole loop, with the 13th and 14th and the 15th and 16th strands 1 double and 1 single buttonhole loop; repeat from *. 5th row: * Cross the 14th and 15th strands and work from right to left, making with the 13th, 12th, 11th, 10th, and 9th ends in succession 2 buttonhole loops over the 15th strand; then from left to right make with the 16th, 17th, 18th, 19th, and 20th strands 2 double buttonhole loops over the 14th strand; then work with the 1st to the 8th strand in the same way as in the 4th row, consulting the illustration, taking in the 15th strand where the buttonhole loops end after the 1st buttonhole loop has been made with the 7th strand over the 8th; then, going back, take in the strands of thread, and then knot the 2 buttonhole loops with this 8th strand; repeat from *. At each repetition the 14th strand must be taken in with the 2nd strand of the next pattern. 6th row: * Take the 4th strand as a foundation and make 2 buttonhole loops with the 5th, 6th, 7th, and 8th strands respectively, then use the 5th end as a foundation, and make the loops with the 3rd, 2nd, and 1st strands; work in the same way with the 9th to the 20th strand as in the last row, *not* crossing the 14th and 15th strands, but always using as a foundation the strand nearest to the end where the knotting begins; repeat from *. 7th row: Like the last. The centre 2 of the 8 strands are not crossed, but knotted in the same way as the last 12 strands of this pattern; then follow 3 inserted rows as follows, which are knotted with the centre 6 of the last 12 of each pattern. In the 1st of these 3 rows the 3rd strand, in the 2nd the 2nd, and in the 3rd the 1st strand must be used as a foundation thread, and then making 2 buttonhole loops with the 4th, 5th, and 6th strands respectively; then repeat once the 4th to the 7th row, but in the reverse order, winding in the 1st row

Macramé Lace.

the 7th strand round the 15th, and the 2nd round the 14th of the previous pattern. In the last of these 4 rows make 3 double



378.—DETAIL OF WINDOW-DRAPERY.

buttonhole loops with every 2 of the last 12 strands of each pattern. 12th row: * The 1st strand of the next pattern but one serves as foundation thread for the next pattern, making

Window-Drapery.



379.—WINDOW-DRAPERY.

Macramé Lace.

over it 2 buttonhole loops with the 20th, 19th, 18th, 17th, and 16th strands respectively, with the 15th strand 4 buttonhole loops over the same ; then take the 8th strand as a foundation, and make over it 2 buttonhole loops with the 9th, 10th, 11th, 12th, and 13th strands respectively, and with the 1st strand of the following pattern, which has been previously used as a foundation thread. 4 loops are then knotted with the 14th strand, the other strands are left unnoticed ; repeat from *. 13th row : Like the last. The 7th strand is used as the foundation for the first 6 strands, and the 2nd strand of the next pattern but one is used as the foundation for the last 6 strands of the next pattern. Instead of the 4 buttonhole loops worked with the 14th and 15th strands, only 2 must be knotted, and with the first end of the next pattern which formed the foundation thread of the last row work 2 buttonhole loops. 14th row : Like the 2nd. Then knot together the 4 next ends as shown in the illustration, and cut the ends even. 364. The first 2 rows are knotted in the same way as in the last pattern. 2nd row : * 4 double knots with the first 4 strands, close to the knots in the last row. Twice (with the next 4 strands) 1 double knot ; repeat from *. 3rd row : Leave the next 3 ends unnoticed, * 1 tatted knot with the following strand over the next 2 strands, 1 double knot with the next 4 strands, 1 tatted knot with the next strand but 2 over the first 2 strands, leave the next 2 strands unnoticed ; repeat from *. 4th row : Like the 2nd row. 5th row : Leave unnoticed the first 2 ends, * 3 double knots with the following 4 strands, close to those of the previous row, 1 double knot with the next 4 strands, 3 double knots with the next 4 strands close to those of the previous row ; repeat from *. 6th row : Leave the first 5 strands unnoticed, * 1 tatted knot with the next strand over the next 2 strands, 1 tatted knot with the next strand but one over the 8 previous ends, leave 6 ends unnoticed ; repeat from *. 7th row : Like the 5th, but 4 double knots must be made instead of 3. 8th row : Leave 2

Parasol.

strands unnoticed, * 3 tatted knots with the next strand over the next strand. Twice (with the next 4 strands) 4 double knots, 3 tatted knots with the next strand but one over the previous strand ; repeat from *. 9th row : * Knot the first 4 strands close to the knots of the previous row, knot the next 2 strands close to the other knots, 4 double knots with the next 2 strands, then knot every 2 strands together ; repeat from * ; cut the ends even.

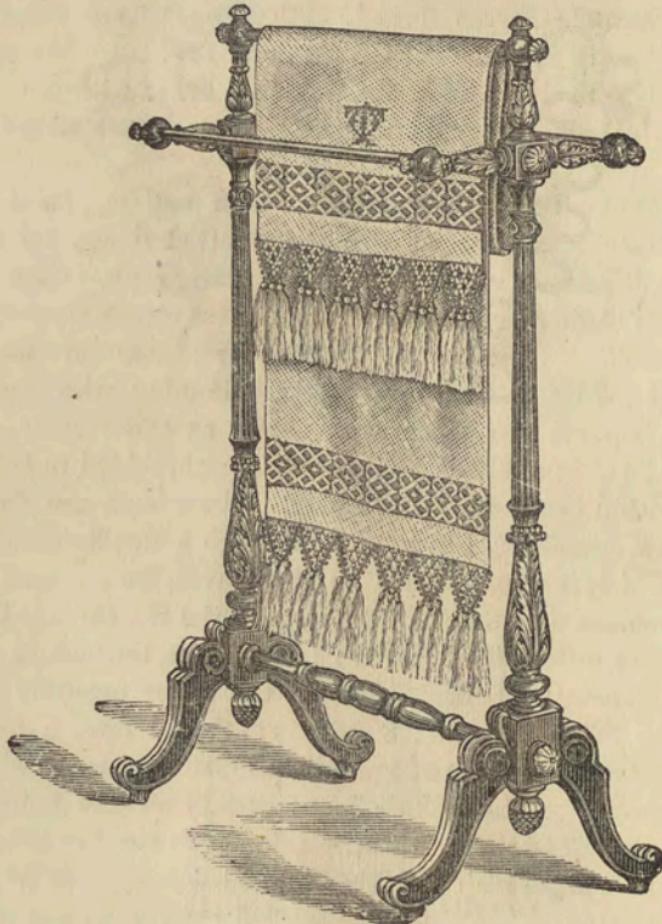
No. 365. Parasol. Parasol of écrù batiste, lined with white lutestring, and edged with the knotted fringe for which we gave directions in the preceding paragraph. Cane stick with silver chain and handle, in which is set a rock crystal.

No. 366. Ornamental Fringe for Ends of Cravats. (Knotted Work.) For this pretty trimming the material required is purse silk of the same colour as the cravat. Knot together 20 ends of about 14 inches in length, folded in half and placed within the hem of the cravat. These ends are fastened with a few stitches and knotted across with a double foundation thread, which is also fastened to the cravat, and passed horizontally across the 20 ends. 1st row : Take the threads in succession, and make with each two loops like a buttonhole stitch over the foundation thread. Fasten the latter carefully at the end of the row. 2nd row : 8 strands of thread form a pattern. Take the first strand for a foundation thread, and make with the next 3 strands 2 buttonhole loops each, over the foundation thread from left to right ; then, working from right to left, make 2 buttonhole loops with the 7th, 6th, and 5th strands over the 8th, used as a foundation thread. 3rd row : Like the second. 4th round : Take the 4th and 5th strand of a pattern ; use the latter as a foundation thread, and make 2 buttonhole loops across it, leaving the other strands unnoticed. Repeat 5 times the 2nd to the 4th row, reversing the position of the design. In the third repetition only the centre 32 strands, in the 4th only the centre 24, and in the 5th only the centre 16 ends,

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leaving the others unnoticed. After the knotted work is over the ends are cut even.

Nos. 367 and 368. Fringes for Dresses, Paletots, &c. (Ma-

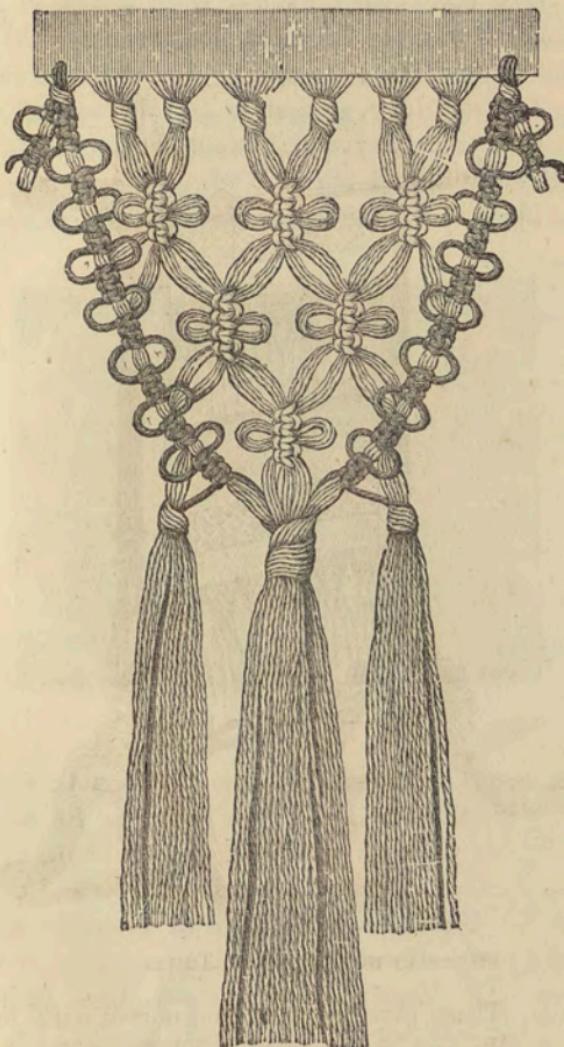


380.—TOWEL-HORSE AND TOWEL.

cramé Work.) These patterns may be knotted with black or coloured purse silk and fine gold thread. No. 367. Along a double foundation thread of black silk knot a sufficient number of silk strands 16 inches long and folded in half. 1st row:

Towel Fringe.

Place a double thread horizontally across the strands and work over it 2 buttonhole knots with each strand in succession. 2nd

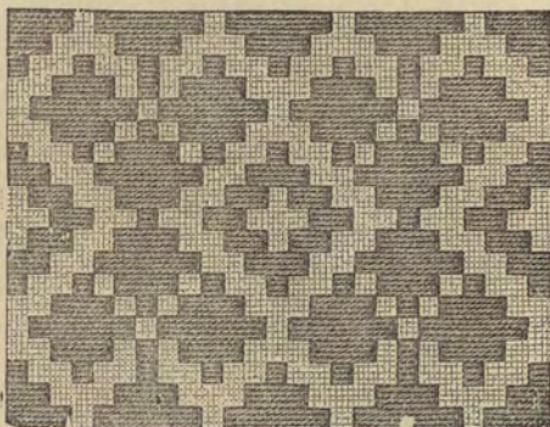


381.—DETAIL OF 380.

row: Each pattern requires 12 strands, * 3 times alternately

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place the 1st strand across the 2nd to the 6th (diagonally) and work over it 2 buttonhole knots with each in succession; then using the 12th strand as a leader, work a similar pattern in reversed position with the 7th to the 12th strands. Then thread through the knots of the 1st row a gold cord folded in half and measuring 4 inches long, so that it falls between the diagonal lines of each pattern. 3rd row: * 1 double knot over the gold cord with the 5th and 6th and 7th and 8th of the 12 strands; then consult the illustration and repeat the 2nd and 3rd rows, letting

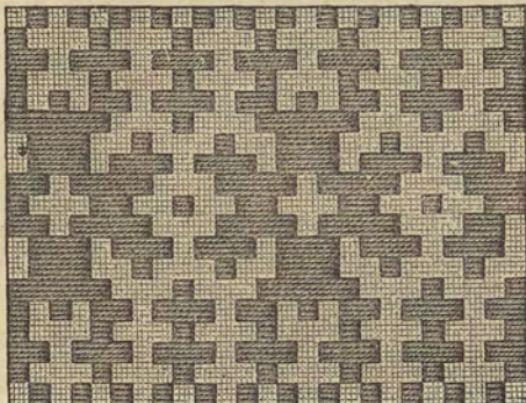


382.—DETAIL OF 380.

the pattern occur in reversed position. Then thread through every double knot of the last row a tassel of 10 strands each 6 inches long, tie them as shown in the illustration, taking in the gold cord; then wind them round with silk and cut the ends even. For No. 368 the strands must be about 24 inches long, and then the pattern is worked like the preceding to the end of the 1st row. 2nd row: Each pattern requires 12 strands * 1 buttonhole knot with the 4th to the 6th, over the 1st to the 3rd strands together, then 1 buttonhole knot with the latter over the former, then 1 buttonhole knot with the 4th to the 6th

Fringes for Furniture.

over the 1st to the 3rd, then 3 buttonhole knots as above with the 7th to the 12th strands; repeat from *. 3rd row: 1 double knot with the 1st to the 2nd and the 10th to the 12th together. Repeat 8 times the 2nd and 3rd rows, letting the double knots occur in reversed position. The remaining strands are drawn together, and others added to form the tassels, which are then wound round as shown in the illustration, and the ends are cut even. Lastly a gold cord is threaded through the knots horizontally and vertically, and carefully fastened.



383.—DETAIL OF 380.

Nos. 369 and 370. Fringes for Furniture, &c. No. 369. Tie along a foundation thread of the required length alternately 2 dark brown and 2 light brown strands of Orient wool folded in half, and work 2 rows of knots in reverse position with 2 threads for each knot. In the 3rd row knot together all the 4 strands of one shade. In the 4th row knot the 4th strand of 1 shade with the 1st of the other, and leave the intervening strands unnoticed. The remaining rows are knotted as is clearly shown in No. 369, but in the last row but 2 the 2 centre strands of each shade are knotted together, tied round with a few strands of the same

Macramé Lace.

wool, and all the strands are then tied round with blue wool to form the tassels; then tie some blue wool to the foundation thread, * crochet 11 chain (at the interval shown in the illustration) to the foundation thread, and repeat from *. A tassel of brown and blue wool is then fastened on to each loop of chain, the upper part being sewn over with blue wool as shown in No. 369. For No. 370, tie along a foundation chain of the required length a number of strands of brown wool folded in half, and knot 4 rows in reversed position, then for every vandyke work 6 more knots, divide the strands as shown in the illustration, cross them and tie them with several shades of olive-green wool. For the vandyked border which lies along the upper part of the fringe, tie a strand of olive-green wool to the foundation thread; * (darkest shade) crochet 11 chain; join to the foundation thread and repeat from *. 3 of these loops must lie across 1 vandyke. Then finish each vandyke separately with pale olive wool as follows: join to centre stitch of 1st chain scallop: 5 chain: join to the last of the preceding row; fasten and cut the thread. Then join to each of the lower loops of chain a tassel made with several shades of olive-green wool, and cut the threads even.



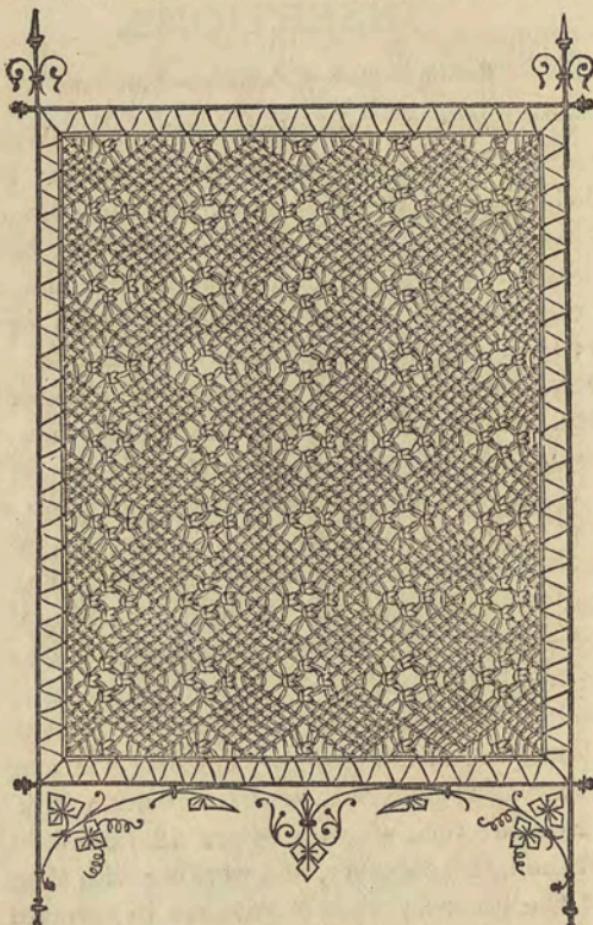
INSERTIONS.

For Underlinen—Trimmings—Furniture.

Nos. 371 and 372. Insertions. (Macramé Work.) These two patterns look best when knotted with very fine thread. No. 371 is worked the long way, and is begun by tying double threads, of a yard long, to a double foundation thread. 1st row: Over a doubled horizontal thread, laid across the knotted strands, work 2 buttonhole-knots with every strand. 2nd row: 1 double knot with every 4 strands. 3rd row: Like the 1st row. 4th row: Measure the distances from the illustration, and remember that the strands are numbered according to their *apparent* order in the course of the work. For one diagonal pattern take 6 strands, 3 times alternately place the 6th strand aslant over the 5th, 4th, 3rd, 2nd, and 1st, and work over it 2 buttonhole loops with each of the latter in succession. 5th row: Like the 1st. 6th row: Like the 4th, but in reversed position. 7th to 9th rows: Like the 1st to the 3rd. 10th row: With 16 strands. To form the diamond, place twice alternately the 8th strand diagonally across the other 7, and with the latter work 2 buttonhole loops over the diagonal line; then work the same pattern in reversed position with the 9th to the 16th strands; then with the centre 12 strands, taking the first 3 and the last 3 together, and working with them 1 double knot over the other 6; then 2 patterns in reversed position, according to the illustration. The 4 knotted bars also take 16 strands, 4 to each bar; 6 times alternately 1 buttonhole knot with the 1st and 2nd end together over the 3rd and 4th together, and one buttonhole knot with the latter over the 1st and 2nd. When this row is finished, repeat 9 rows like the first 9, in reversed position. The projecting threads are then

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fastened on the wrong side and cut off. For No. 372, tie a number of strands to a doubled foundation thread; miss 2 strands, take the 3rd strand and tie it to the foundation thread *before*

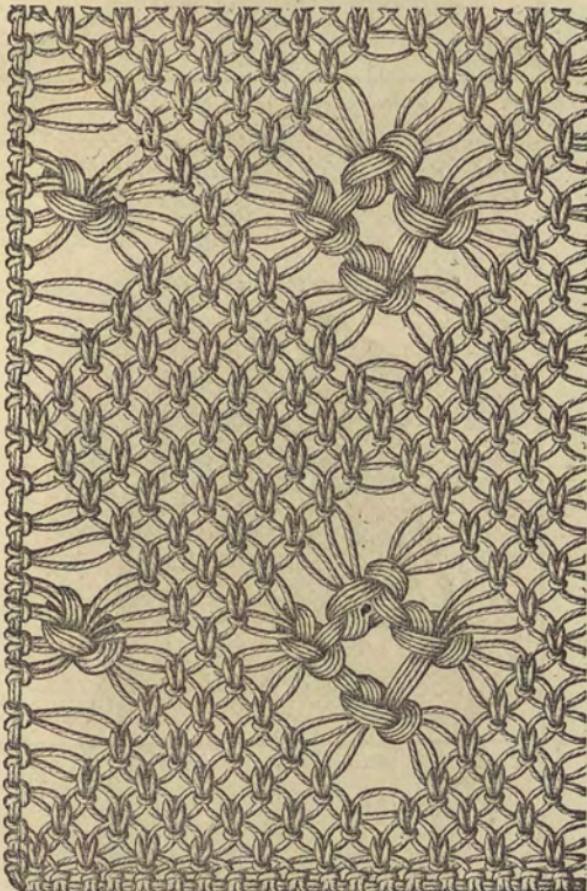


334.—WINDOW-BLIND.

the preceding 2 strands, so as to form a loop (working from right to left), and work 14 buttonhole loops over it with the other end of the same thread; then work over the foundation thread 2 buttonhole loops with the 2 threads; repeat so as to form the

Detail of Window-Blind.

row of loops shown in the illustration. 1st row: Over a double foundation thread, 2 buttonhole loops, with each strand in succession. 2nd row: 1 double knot with every 4 threads. 3rd



385.—DETAIL OF 384.

row: 4 buttonhole loops, with the 1st over the 2nd, and the 4th over the 3rd of every 4 strands. 4th row: 1 double knot, with the 3rd and 4th end of 1 pattern and the 1st and 2nd of the next. 5th to 7th row: Like the 3rd to the 1st, but in

Macramé Lace.

reversed position. 8th row: With 28 strands place the 14th strand diagonally across the 13th to the 1st, and work in suc-

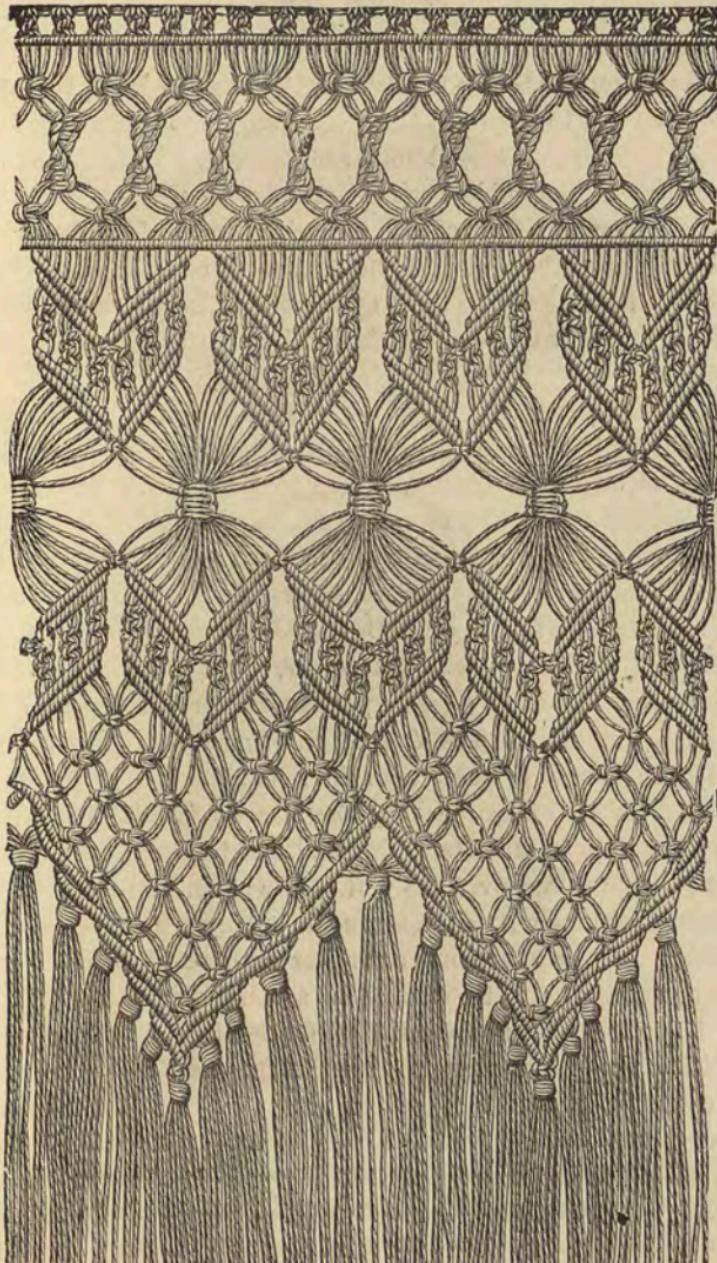


386.—COLLAR (Macramé Work).



387.—WORK-BAG.

sion 2 buttonhole knots over it with each thread; then proceed in the same way, but in reversed position, with the 15th strand placed across the 16th to the 28th; then 12 double



388.—DETAIL OF 387.

Macramé Lace.

knots each with the 3rd to the 6th, the 7th to the 10th, the 11th to the 14th, the 15th to the 18th, the 19th to the 22nd, and the 23rd to the 26th. These knots are crossed, as shown in the illustration, and 1 double knot is worked with the 2 last strands of one and the two first of the following knot. Then work 2 diagonal lines as before, and the square is completed. The 8 rows which follow are like those at the beginning of the pattern; the projecting threads are then fastened down on the wrong side, and cut off.

No. 373. Various Purposes. (Macramé Work.) According to the use for which this is assigned, the insertion may be worked either in strong silk, thread, or tapestry wool. A number of strands, about 20 inches long, are folded in half, and knotted together once. Each of these knots is fastened with a pin to the weighted cushion, at the distance shown in No. 373. 1st row: Place a double foundation thread horizontally across the strands, and work over it 2 buttonhole knots with each strand in succession. 2nd row: (each pattern requires 4 threads) *, 2 buttonhole knots with the 4th of the first 4 strands over the centre 2, 2 buttonhole knots with the first strand over the centre 2, repeat from *. 3rd row: Like the first row. 4th row (each pattern requires 24 strands): Twice alternately place the first of the 24 strands aslant over the 2nd to the 12th, and work over it 2 buttonhole knots with each strand in succession, then with the remaining 12 strands work a similar pattern, but in reverse position, using the 24th strand as a foundation thread. 5th row: * 1 raised spot as follows: $4\frac{1}{2}$ double knots, with the 23rd and 24th strands of 1 pattern, and the 1st and 2nd of the next, then thread the first of these 4 strands between the 23rd and 24th of the 4th strand, between the 1st and 2nd strands, from which the $4\frac{1}{2}$ double knots started, draw the strands tight, and work half a double knot, then, consulting the illustration, place the 9th, 10th, 11th, and 12th of the 24 strands over the 13th, 14th, 15th, and 16th, and under the 17th, 18th, 19th, and

Woollen Fringe.

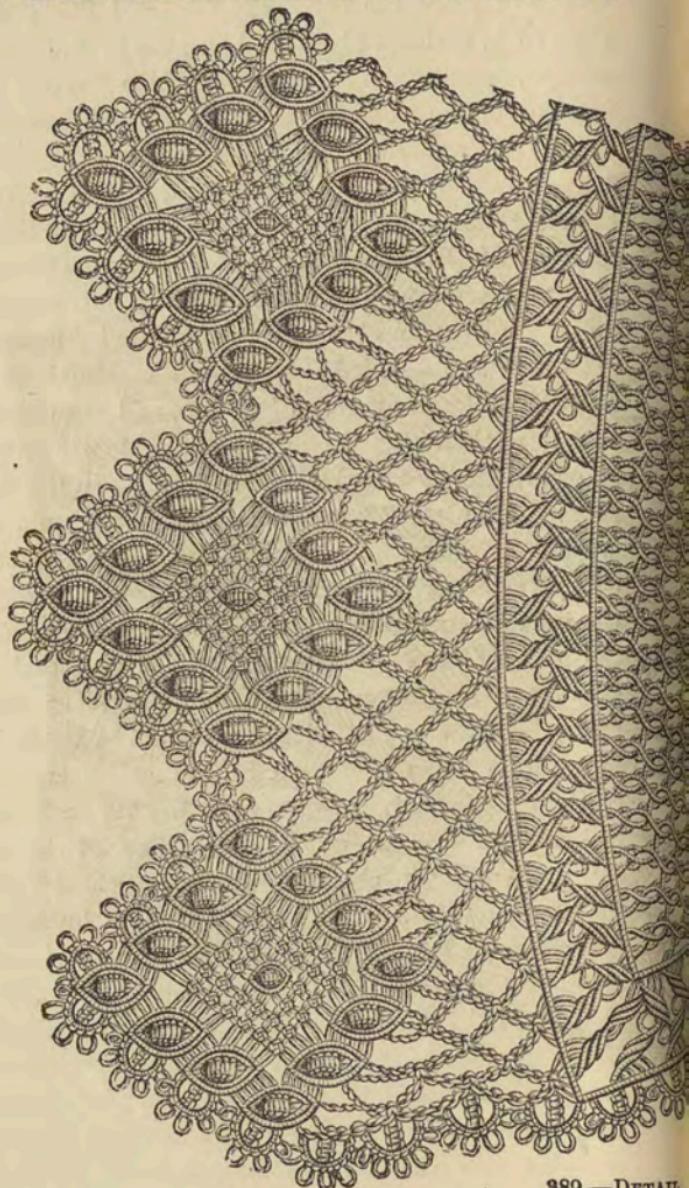
20th, and place the 5th, 6th, 7th, and 8th strands under the 13th, 14th, 15th, and 16th, and over the 17th, 18th, 19th, and 20th strands, repeat from *. 6th row: Like the 4th, but the pattern must occur in reversed position. 7th to 9th rows: Like the 1st to the 3rd and 10th row, 1 buttonhole knot with the 3rd and 4th strands over the 1st and 2nd, repeat. Then turn back the ends, fasten carefully, and cut them close to the work.

No. 374. Insertion. (Macramé Work.) Our model is knotted with tapestry wool as follows: Fold in half a number of strands 16 inches long, and tie each in a double buttonhole knot, taking of course two doubled strands and making with the first two a buttonhole knot over the last two, and then vice versa. These knots are then pinned on to a weighted cushion at the distances shown in No. 374, and a double foundation thread is laid across them. 1st row: 2 buttonhole knots with each strand in succession over the foundation. 2nd row: 2 double knots with every 4 strands. 3rd row: Like the 1st. 4th row: * Every 4 of the next 16 strands are put together to form one strand, pass the 3rd of these strands under the 2nd and over the 1st, the 4th over the 2nd and under the 1st, † twice alternately place the 8th end slantwise across the 7th to the 1st and work 2 buttonhole loops with each in succession over the first, then repeat once from †, and then from *. 5th to 8th rows: Like the 3rd and 4th alternately, but the pattern of the even numbered row must occur in reversed position. 9th and 10th rows: Like the 2nd and 1st. 11th row: 1 double buttonhole knot with every 4 strands. The ends are then turned back, and fastened down on the wrong side and cut off close.

No. 375. Insertion. (Macramé Work.) Fold in half a sufficient number of strands of unbleached thread about 16 inches long, taking care that the number is divisible by eight. Then tie together every 4 strands, making a loop with the 3rd and 4th over the 1st and 2nd, and with the 1st and 2nd over the 3rd and 4th. Each loop is then pinned on to a weighted

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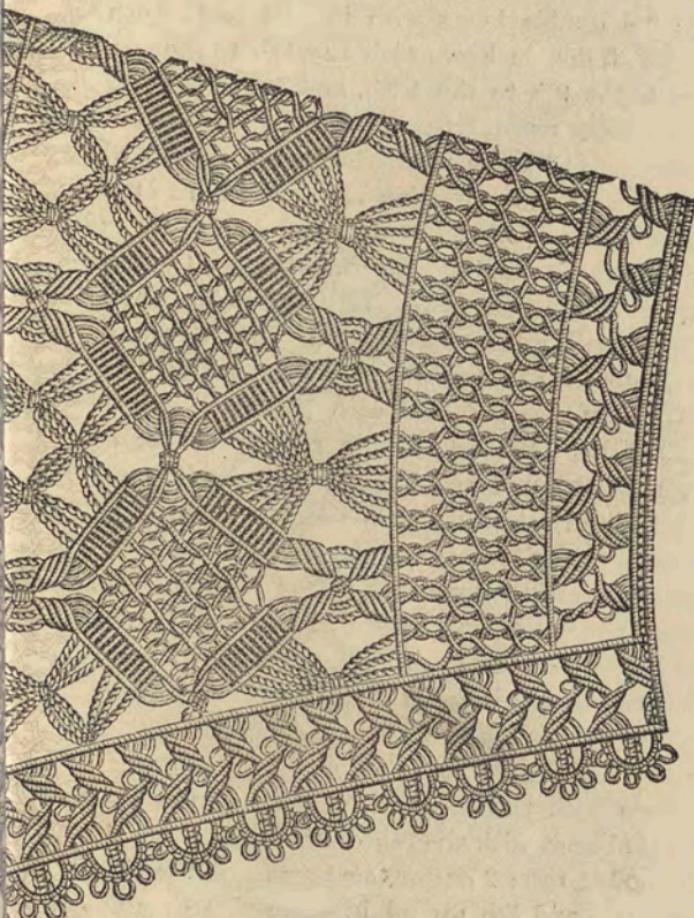
cushion, and a double foundation thread is laid across the



389.—DETAIL

Pattern for Collars.

strands. Then work from left to right as follows :—**1st row:**



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2 buttonhole loops over the foundation thread with every strand in succession. 2nd row: 1 buttonhole loop with the 3rd and 4th of every 4 strands over the 1st and 2nd, and 1 buttonhole loop with the 1st and 2nd over the 3rd and 4th. 3rd row: Like the 1st row. 4th row: * 4 double knots with the 1st to the 4th of the first 16 strands, 3 double knots with the 5th to the 8th, 2 double knots with the 9th to the 12th, and 3 double knots with the 13th to the 16th, repeat from *. 5th row: Leave the first two strands unnoticed, * twice alternately place the 8th of the next 16 strands in a slanting direction across the 7th to the 1st strand, and make 2 buttonhole loops with each of the latter in succession over the 8th strand, twice alternately place the 9th strand in a slanting direction over the 10th to the 16th, and work 2 similar loops with each over the 9th strand, repeat from *. 6th row: Like the 5th, but in reversed position (see illustration as to crossing the strands of each pattern). 7th to 10th rows: Like the 4th to the 1st, but in reversed order of rows. 11th row: Like the 2nd row. Then turn back the 4 strands of every knot, and sew them firmly on the wrong side. The projecting strands are cut away.

No. 376. Insertion for Underlinen. (Knotted Work.) Take 12 strands of thread two yards long and fold them in halves. 1st row: 4 tatted knots with the 1st over the 2nd, the 4th over the 3rd, the 21st over the 22nd, and the 24th over the 23rd; then 1 double knot with the first 4, the centre 4, and the last 4; 4 tatted knots with the 5th over the 6th, and the 20th over the 19th; 3 tatted knots with the 7th over the 8th, and the 18th over the 17th; 1 tatted knot with the 9th over the 10th, and the 16th over the 15th. 2nd row: 2 buttonhole knots with the 11th, 10th, 9th, 8th, 7th, 6th, and 5th strand in succession over the 12th strand, and 2 buttonhole knots with the 14th to the 20th over the 13th. Leave the first and last 4 unnoticed. 3rd to 8th row: Like the preceding, using as foundation thread the strand nearest to the beginning, and the strand used in one row is left

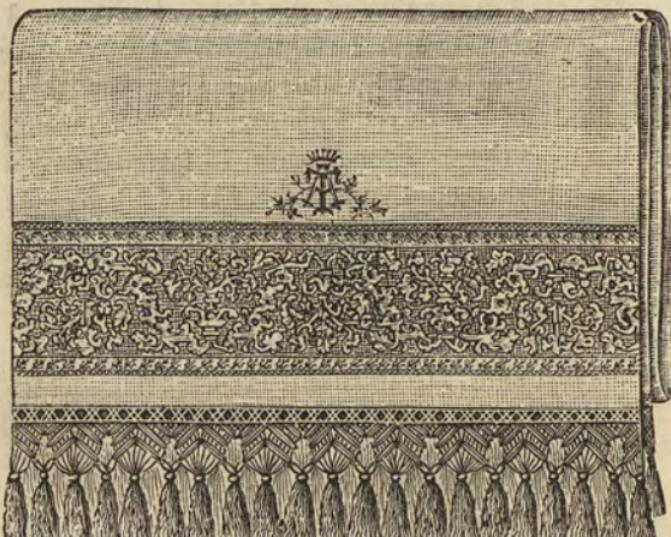
Insertion for Underlinen.

unnoticed in the following one, so that in the 8th row only 2 buttonhole loops are knotted. 9th row: 1 tatted knot with the 1st over the 2nd, and the 24th over the 23rd, 14 tatted knots with the 4th over the 3rd, and the 21st over the 22nd, 1 purl between the centre 2 of the 14; then 1 double knot with the first and last 4 close to the separate tatted knots, so as to form a loop with each, 2 buttonhole knots with the 6th to the 12th strand in succession over the 5th, and with the 19th to the 13th over the 20th, but before knotting this row draw the 5th and 20th strand through the purl of the loop. 10th row: 1 double knot with the 11th to the 14th strand, 7 times alternately 1 buttonhole knot with the 12th over the 11th, 1 with the 11th over the 12th, and 1 with the 13th over the 14th strand, then 1 double knot with the 4 centre strands, 15 tatted knots with the 9th over the 10th, and the 16th over the 15th strands, 1 purl between the 3rd and 4th, 6th and 7th, 9th and 10th, and 12th and 13th, 20 tatted knots with the 7th over the 8th, and the 18th over the 17th, joining the foundation thread to the nearest purl after the 4th knot (see illustration), and working 1 purl between the 6th and 7th, 10th and 11th, 14th and 15th knots, 25 tatted knots with the 5th over the 6th, and with the 20th over the 19th strand, joining to the purl after the 7th, 13th, and 19th tatted knots, and working 1 purl between the 9th and 10th, and 15th and 16th, * 7 tatted knots with the 1st over the 2nd, and with the 24th over the 23rd, 7 tatted knots with the 4th over the 3rd, and the 21st over the 22nd, joining to the purl after the 4th knot, 5 double knots with the first and last 4 strands. Repeat once more from *, pass the 4th and 21st strand through the nearest purls, and work 1 instead of 5 double knots with the first and last 4 strands. Repeat the 2nd to the 10th row as often as necessary.

VARIOUS HOUSEHOLD ARTICLES.

Window-Drapery—Towels—Window-Blind—Work-Bag—Basket for Layette—Watch-Pocket.

Nos. 377 to 379. Window-Drapery. Long muslin curtains under curtains of brown rep, which have a border embroidered



390.—EMBROIDERED TOWEL.

on canvas in cross stitch. The design is worked with the following colours:—Etruscan red, yellow, pale blue, light red in wool and filoselle. The rep curtains have also a fringe and tassels of brown wool. White blind of fine holland slightly reeved, and alternating with strips of open knotted work. The lower edge of the blind has a border of the same work above a white fringe. For the knotted work see Illustration 377. Along a double undulation thread tie 34 strands of white cord about two yards

Towel with Fringe.

and a quarter in length. 1st row (from left to right): Along a horizontal cord, 2 buttonhole loops with each strand. 2nd row: Regulate the interval according to the illustration: 2 buttonhole loops with the 2nd, 3rd, 4th, and 5th strand successively over the 1st strand, † 5 tatted knots with the next strand over the 2 following, 5 tatted knots with the next strand but 3 over the 2nd strand *before* it, joining as shown in the illustration; repeat 3 times from †, then 2 buttonhole loops over the last

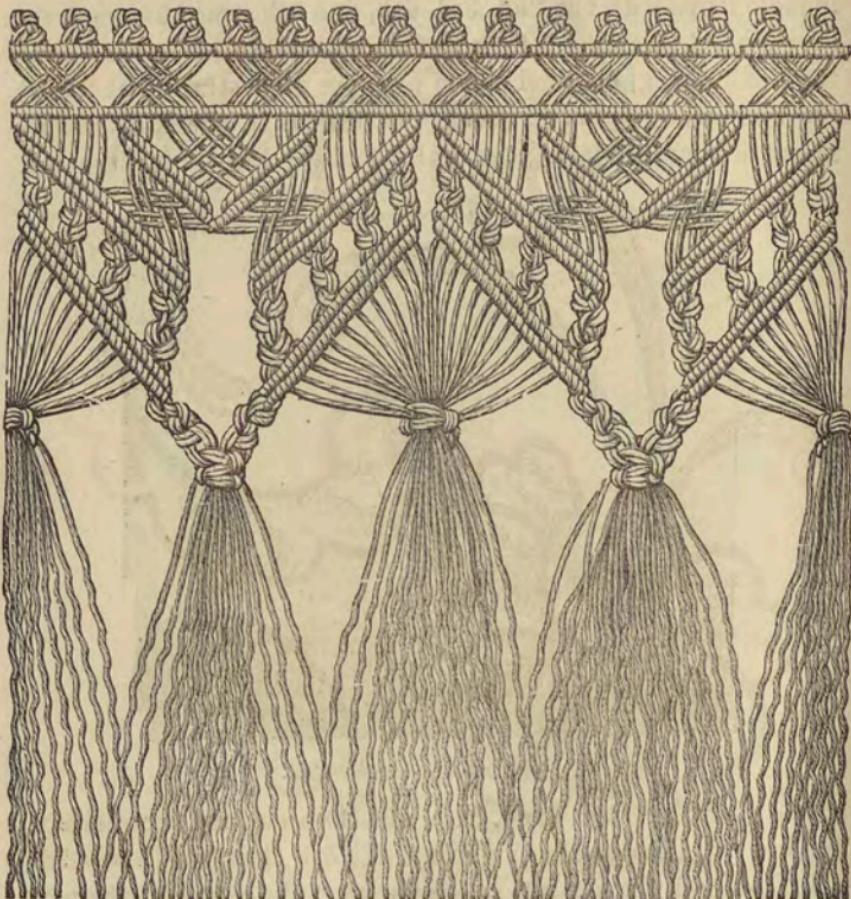


391.—EMBROIDERED TOWEL.

strand with the 33rd, 32nd, 31st, and 30th strands successively. 3rd row: 2 buttonhole loops over the 5th strand with the 4th, 3rd, 2nd, and 1st strands successively, † the next and the next strand but 4 are left unnoticed, with the 4 strands between; proceed as follows:—Leave the 2 centre for the foundation and knot 2 double knots over them with the 1st and 4th; to form the raised spot join the outside strand of the 4 to the beginning of the knotted row, pulling through the ends with a crochet-needle, and knotting 1 double knot close to it; repeat 3 times

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from †, then 2 buttonhole knots over the 30th strand with the 31st, 32nd, 33rd, and 34th strands successively; repeat the 2nd and 3rd rows as often as necessary, and finish off with a row like



392.—DETAIL OF 390.

the 1st. For the border and fringe see Illustration 379. Knot 8 strands about 2 yards in length to a cord which is passed in the course of the work through the border, the latter being worked the narrow way. The beginning of this cord must be on

Pattern for Towel.

the right side of the border. 1st row (from left to right); 2

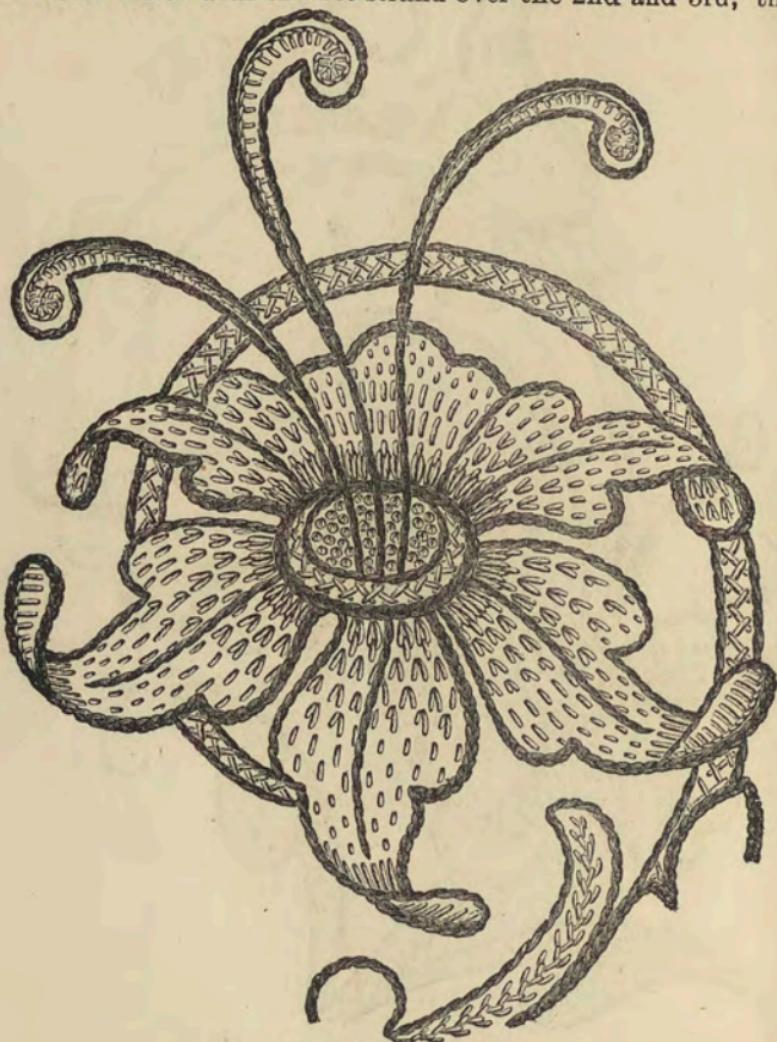


393.—DETAIL OF 391.

buttonhole loops over the cord with each of the 16 strands. *End*

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row (right to left): Like the 1st row. 3rd row (left to right): † 3 tatted knots with the 1st strand over the 2nd and 3rd, then



394.—DETAIL OF 391.

with the next strand but 2, 3 tatted knots over the 2 preceding strands; repeat once more from † 7 double knots with the last 4 strands with 1 double purl between the 1st and 2nd, 3rd and

Pattern for Towel.

4th, and 5th and 6th. 4th row: † Leave the 1st and 6th strands untouched, 1 raised spot as before with the 4 centre strands;



395.—DETAIL OF 391.

repeat once more from †. The last 4 strands are left unnoticed. 5th row: † 3 tatted knots with the next strand over the 2nd next ones, 3 tatted knots with the next strand but 3, over the 2

Macramé Lace.

preceding. The interval of the foundation cord which forms the scallop must be measured from the illustration; repeat from †. 6th row: Like the 1st row; repeat the 2nd to the 6th row as often as necessary, then join to every scallop of the border 6 strands of 16 inches in length. 1st row: 3 tatted knots with the 1st over the 2nd and 3 with the 4th over the 3rd; repeat. 2nd row: 1 double knot with every 4 strands. 3rd row: Leave the 2 first strands unnoticed, * twice alternately 3 tatted knots with the 1st over the 2nd and the 4th over the 3rd, then with the last 2 of one pattern and the first 2 of the next 1 raised spot; repeat from *. 4th row: 1 double knot with the first 4 of the centre 8 strands, the others left unnoticed. 5th row: 1 raised spot with the centre 4 strands of every pattern, then knot together every 2 strands; see illustration, and cut the fringe even.

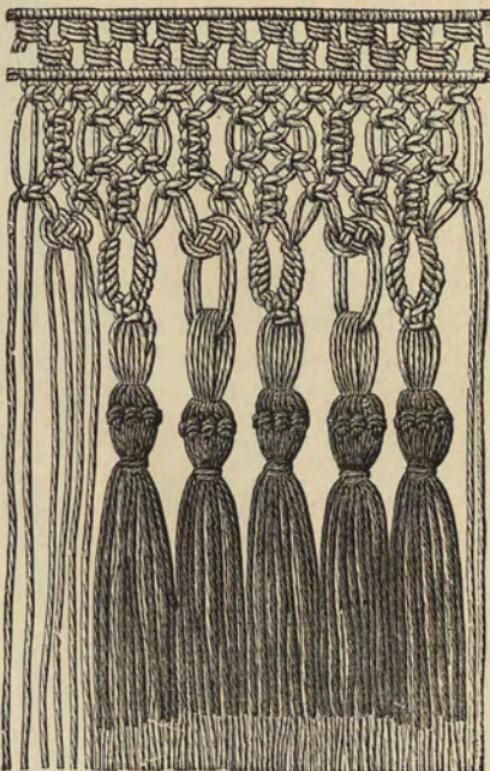
Nos. 380 to 383. Towel-Horse and Towel. (Macramé Work). Stand of black polished wood. Towel of coarse cloth worked with red thread according to Illustration 383. Four threads of the ground are required for one stitch. The pattern must be carefully worked, and then the right and wrong sides will be exactly alike. The centre of the border has also a monogram in the same stitch. The pattern given in Illustration 382 may be used instead. The edges of the towel are fringed and knotted in the pattern shown in Illustration 380. Tie every 12 strands in a knot, and before tying the 1st, 7th, and 12th of every division, pass a double strand of blue thread through the work, then divide the 12 strands in half, 4 double knots with every 4 of the 12 white strands, forming purls as shown in the illustration, 4 double knots with each 4 of the centre 8 strands, 4 double knots with the centre 4, then on each side of the pattern, using the white threads for the foundation, and taking in as required, the strands left unnoticed, 24 double knots with the blue threads on each side, consulting the illustration as to forming the purls and measuring the distances.

Window-Blind.

Nos. 384 and 385. Window-Blind. (Macramé.) This pattern, of which No. 385 gives a section in the original size, is begun as follows:—Cut a double foundation thread equal in length to the circumference of the frame and begin at the upper edge, which must measure one-fourth of the whole. Fold a number of strands, 2 yards long, in half, and tie them in the ordinary way to the foundation thread, taking care that the number is divisible by 12. Every pattern takes 24 strands, but the reverse rows begin and end with half a pattern worked with 12 strands. 1st row: Leave the 1st and last 12 strands unnoticed; then 1 double knot with the centre 4 of the next 24 strands; repeat all along the row, and then 1 buttonhole loop with the 1st of the first 12 and 12th of the last 12 over the foundation thread as follows:—Work 1 buttonhole loop from above downward, and then the 2nd from above upward over the foundation thread at the sides of the work. (See No. 385.) These buttonhole stitches are worked in every row. In the 2nd, 3rd, and 4th rows work 2, 3, and 4 double knots with the centre 8, 12, and 16 strands respectively; but in the 2nd row, 1 double knot with the first 4 of the 1st 12 and the las^t 4 of the last 12. In the 3rd row work the double knot with the 3rd to the 6th of the first 12, and the 7th to the 10th of the last 12. In the 4th row the double knots are worked with the 1st to the 4th and 5th to the 8th of the first 12, and with the 5th to the 8th and the 9th to the 12th of the last 12. 5th row: For one knotted pattern proceed as follows: 1 button-hole loop with the last 4 strands of one pattern together over the first 4 of the next pattern; then with the latter over the former, 5 double knots with the centre 20 strands; repeat from *. Then 1 double knot with the 3rd to the 6th and the 7th to the 10th of the first and last 12 strands. 6th to the 8th rows: 1 double knot with every 4 strands; but the pattern must occur in reversed position. 9th row: Like the 5th, only that the knotted pattern is worked *after* the double knots. 10th and 11th rows: Like the 4th and 3rd. 12th row: 1 knotted pattern

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like that of the 5th row with the last 8 strands of one pattern and the first of the next; then a similar knotted pattern with the last 4 of one pattern and the first 4 of the next: continue like the 2nd row. Now repeat as often as necessary the 1st to the 12th row. Then work another row like the first, and one in



396.—FRINGE FOR TOWEL.

which 2 buttonhole stitches are worked in succession over the foundation thread.

Nos. 386 and 389. Collar. (Macramé Work.) Worked with cream-coloured silk. Tie 159 strands, folded in half, and measuring 2 yards in length, to a double foundation thread about 10 inches long. After tying the strand to the foundation,

Collar.

work close to the knot with 1 strand over the foundation thread a buttonhole knot as follows:—1 buttonhole loop from above downwards and from below upwards, working from right to left. 1st row: 2 buttonhole knots with each strand in succession over a double foundation thread placed close under the first. 2nd row: The intervals must be measured according to the illustration, and the strands numbered in the order in which they occur. With 6 strands, 3 times alternately place the 1st strand aslant over the 2nd to the 6th and work over it 2 buttonhole knots with each strand. In the 3rd repetition of this row work 4 buttonhole knots with the last thread over the strand used as a foundation. 3rd row: Like the preceding, but work the pattern in reversed position with the last 3 strands of one figure and the first 3 of the next, copying the beginning and ends of the rows as shown in No. 389, which gives a section of the collar in the original size, adding new strands as they are required to make the slanting line of the front of the collar. 4th row: Like the 1st row. 5th row: * 4 buttonhole loops from below upward with the 1st of the 4 strands over the 2nd, 4 buttonhole loops with the 4th over the 3rd, then 2 buttonhole loops with the 3rd over the 2nd, then 4 buttonhole loops with the 4th over the 2nd, then 4 buttonhole loops with the 2 corresponding strands, 2 buttonhole loops with the 2nd over the 3rd strand; repeat from *. 6th to 8th rows: Like the preceding, but in reversed position, and at the end of the 8th row 2 knotted rows like the first 2 in the 5th row. 9th row: Like the 1st row. 10th row: * 7 chain knots as follows (1 buttonhole loop with the 1st over the 2nd strand, and then with the 2nd over the 1st):—8 chain knots with the 3rd and 4th strands, 9 chain knots with the 5th and 6th strands, 4 times alternately place the 7th strand aslant over the 8th to the 12th and work in succession 2 buttonhole loops over it with each strand, then work a similar pattern in reverse position with the 13th to the 18th strands, then 9 chain knots with the 19th and

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20th strands, 8 chain knots with the 21st and 28th strands, 7 chain knots with the 21st and 24th strands; repeat from *.
11th row: * Take 3 strands $1\frac{1}{2}$ yards long folded in half, tie them to the 1st and 2nd of the next 6 strands so as to have 6 new strands there, then 4 double knots with the 1st and 6th strand over the 2nd to the 4th and the 6th new strands, then 5 chain knots with the 7th and 8th strands, 3 chain knots with the 9th and 10th, 1 raised spot as follows:—8 half double

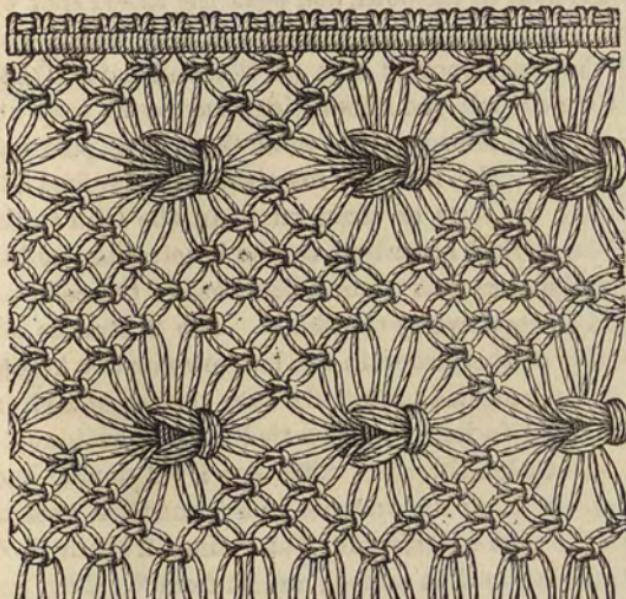


397.—BAG FOR BATHING-DRESS.

knots with the 11th and 14th over the 12th and 13th strands, then take a crochet-needle and draw the strands which have just been used through the place where the 1st of the 8 double knots was tied, and knot the strands tightly close underneath the double knot so as to form the raised spot, 3 chain knots with the 15th and 16th strands, 5 chain knots with the 17th and 18th, then tie on 3 new strands with the 23rd and 24th as described above; repeat from *, but in every repetition except the last work the 4 double knots with the 19th strand of one pattern and the 6th of the next over the 10 strands between and

Pattern for Bag.

over the new ones. 12th row: * 6 rows of chain knots with the first 12 of the 36 strands as follows:—9, 8, 7, and then 3 times 6 chain knots, then 4 times alternately place the 18th strand aslant over the 17th to the 13th, and work over it 2 buttonhole loops in succession with each strand, then work the same pattern in reversed position with the 19th to the 24th, then 6 rows of chain knots like the former but in reverse order with the 25th



to the 36th strand; repeat from *. 13th row; Place the 13th strand aslant across the 12th to the 1st and work over it 2 buttonhole loops with each strand, then 12 times place the next of the first 12 (the 12th first) aslant over the 14th to the 17th and work over it 2 buttonhole knots in succession with each strand, then place the 18th strand over the 12 which were used before as the foundation thread, and work over it 2 buttonhole knots with each in succession, then work a similar pattern in

Macramé Lace.

reversed position ; repeat from *. 14th row : * Twice alternately place the 6th strand over the 5th to the 1st and work over it 2 buttonhole knots with each in succession, then 1 raised spot as before with the 1st and 2nd strand over 2 new short strands tied on as a foundation, then twice alternately place the 1st strand over the 2nd to the 6th and work over it 2 buttonhole loops with each strand, then knot a similar pattern in reversed position with the 31st to the 36th, and work the raised spot with the last 2 strands of one pattern and the first 2 of the next, but not until the first knotted row of the 2nd pattern has been worked ; then consult the illustration, and by its help and that of the description already given work the centre pattern of the principal figure. The next 13 rows are like the first 13 but in reverse order ; the rows of chain knots in the 16th to the 18th rows must be worked according to the illustration, and the last 4 rows must be continued to form the front of the collar, adding new strands as required by the shape. The 2 strands added to the lower edge of the border in the last row must be knotted just after the 6th strand has been tied ; they consist of 1 strand of a yard long folded in half, and are tied with 2 buttonhole loops over the foundation threads. 28th row : * 1 double knot with every 8 strands, using the centre 4 as a foundation, then 2 chain knots with the first 4, taking in 2 at a time, 2 chain knots with the last 4, taking in 2 at a time ; repeat from *. 29th and 30th rows : Like the preceding, but the pattern must occur in reversed position, and at the beginning of the 30th row, after having worked the double knot of the 3rd and 4th patterns, and then always after the double knot of the 5th and 6th patterns, 2 rows of chain knots 4 in each row, and 2 knots with every 2 strands. 31st row : * For a medallion pattern. With the centre 12 of 48 strands. Place the 24th strand over the 25th to the 30th and work over it 2 buttonhole loops with each strand, place the 25th over the 23rd to the 19th and work over it 2 buttonhole loops with each strand, the 24th over the 26th

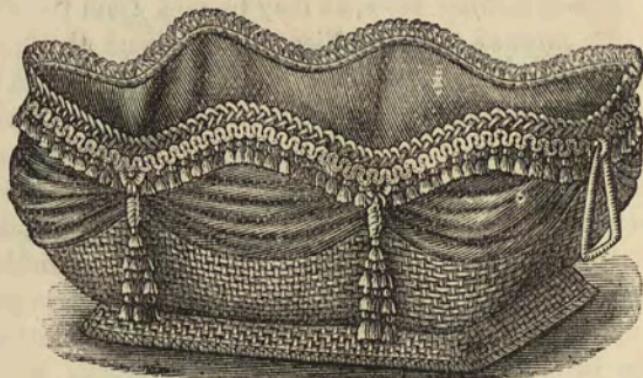
Work-Bag.

to the 30th and work over it 2 buttonhole loops with each strand, the 26th over the 23rd to the 19th and work over it 2 buttonhole loops with each strand, then with the 8 strands which have *not* been used as foundations 1 raised spot, then the last strand used as a foundation over the next 5, and work 2 buttonhole loops over it with each strand, then the corresponding strand is placed over the next 5, and 2 buttonhole loops worked with each strand, then a similar knotted row, and, lastly, a similar row with the corresponding strand on the other side, which completes the medallion. Continue the pattern of the 28th and 30th rows with the remaining strands, and repeat from *. The following rows, as may be seen from the illustration, are the same as the medallion patterns and the first rows of the border. The pattern inside the squares formed by the medallions is only rows of double knots in reversed position with a medallion in the centre. The row of purls round the border is worked as follows:—* 6 buttonhole knots with the first of 8 strands over the 2nd with 1 purl between the 2nd and 3rd and 4th and 5th. The purls are made by working the buttonhole stitch a little way off the preceding and then pushing it close up, then $2\frac{1}{2}$ double knots with the 3rd and 8th strand over the intervening ones, then these 6 strands placed by the one used before as a foundation and 6 buttonhole knots worked over them with 1 purl before the 1st and between the 2nd and 3rd and 4th and 5th; these knots must be tied very tight, so that the foundation does not seem too thick. Lastly, turn back the 8 strands on the wrong side of the work and cut off the projecting strands.

Nos. 387 and 388. Work-Bag (Macramé Work). Dark red plush bag, lined with silk of the same colour, hemmed and drawn up with a silk cord of the same colour. The macramé trimming is knotted from the pattern given in No. 388 with écrù-coloured purse silk. Fold in half 162 strands of silk about 2 yards long and knot them to a double foundation thread tied

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in a circie. 1st round: 1 double knot with every 4 strands. 2nd round: A double foundation thread is laid across the strands, close under the knots, 2 buttonhole knots with every strand in succession over the foundation thread. 3rd round: 1 double knot with every 8 strands, using the centre 4 as a foundation. 4th round: 8 half double knots with the last 4 of one pattern and the first 4 of the next, using the centre 4 of these 8 strands as a foundation. 5th and 6th rounds: Like the 3rd and 2nd. 7th round: Every pattern requires 18 strands. * Twice alternately place the 1st strand across the 2nd to the 9th and work over it 2 buttonhole knots with each strand

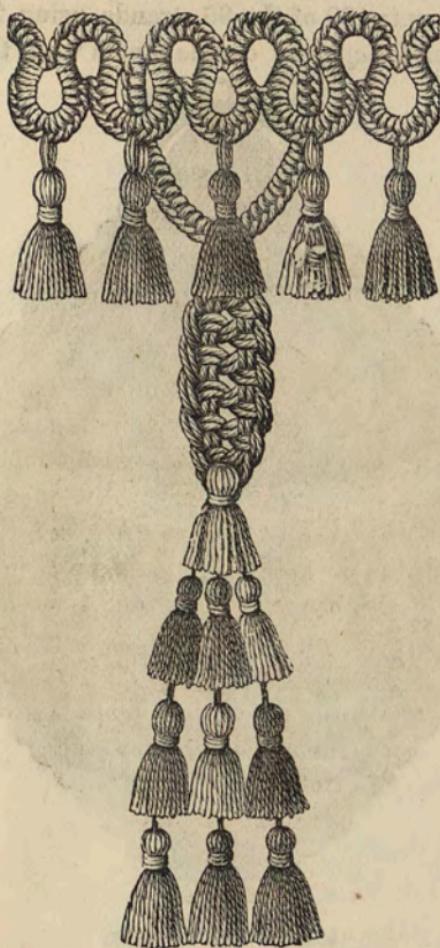


399.—BASKET FOR LAYETTE.

in succession, then work a similar pattern, but in reversed position, with the 10th to the 17th, then 1 double knot with the centre 4 of the 18 strands; repeat from *. 8th round: 1 double knot with every 3 strands, using only 1 strand as a foundation. 9th round: Like the 7th. 10th round: 3 double knots with the last 9 of 1 pattern and the first 9 of the next, using the centre 16 as a foundation. 11th to 13th rounds: Like the 7th to the 9th. 14th round: Every pattern requires 36 strands, and takes in the last 9 of the 1st pattern and the first 9 of the next but one; * 1 double knot with the 7th, 8th,

Fringe for Layette.

9th, 10th, 11th, and 12th strands, and with the 25th, 26th, 27th, 28th, 29th, and 30th, using the centre 4 as a foundation, then

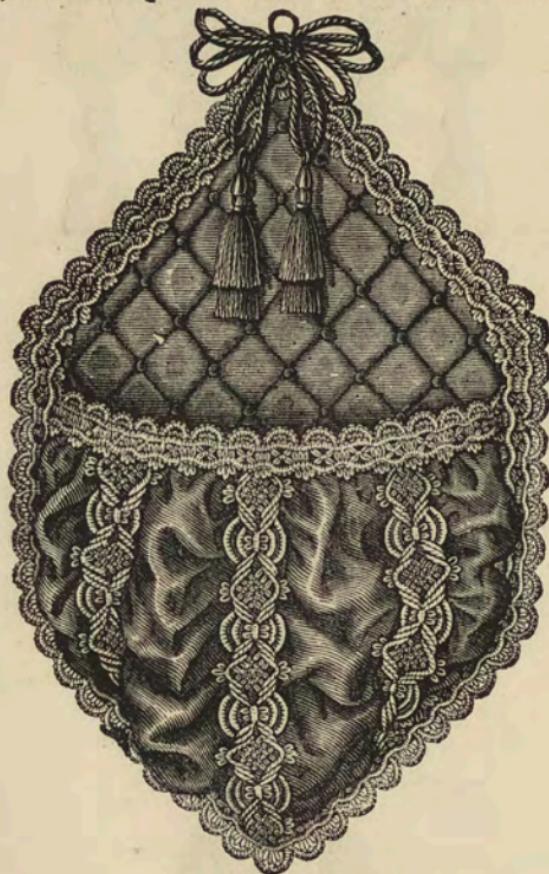


400.—DETAIL OF 399.

1 double knot with the 4th, 5th, 6th, 7th, 8th, and 9th, the 10th to the 15th, the 22nd to the 27th, and the 28th to the 33rd, using 2 strands as a foundation, then 6 times 1 double knot

Macramé Lace.

with the next 6 of the same 36 strands, using 4 strands as a foundation: repeat from *. 15th round: * 5 separate double knots with the centre 30 of the 36 strands, using 2 strands as a foundation, then 4 separate double knots with the centre 24,

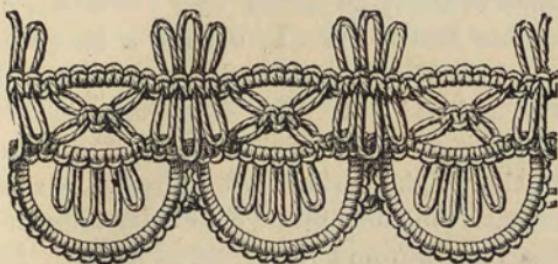


401.—WATCH-POCKET.

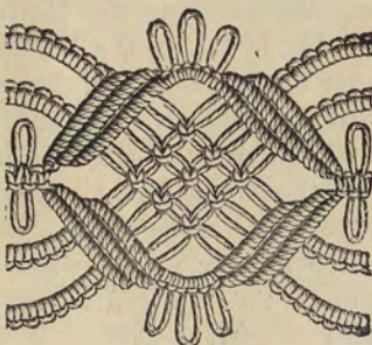
using 4 as a foundation, then 3 separate double knots with the centre 18, using 2 as a foundation, then 2 separate double knots with centre 12 strands, using 4 as a foundation, then 1 double knot with centre 6 strands, using 2 as a foundation; repeat from *. 16th round: For the outline of every vandyke * place

Details of Watch-Pocket.

the last 2 strands of one pattern over the first of the next, and work over them 2 buttonhole loops with each of the 6 in succession, then place the 3rd and 4th strand over the 5th and 6th, and work with the latter 2 buttonhole knots in succession, 2 buttonhole knots with the first foundation strands, and with the 7th to the 9th over 3rd and 4th, then place the 8th and 9th strands over the 10th to the 12th, and work 2 buttonhole knots



402.—DETAIL OF 401.



403.—DETAIL OF 401.

with them and with the former foundation strands, and with the next 3 strands over the 8th and 9th, and so on to the end of the vandyke. The other half of the outline is worked in the same pattern, but in reverse order, as shown in No. 388. 1 double knot is worked with the centre 6 strands at the end of each vandyke, using 4 strands as a foundation ; repeat from *.

Macramé Lace.

Then knot the remaining strands to form the fringe as shown in the illustration, adding fresh strands when necessary.

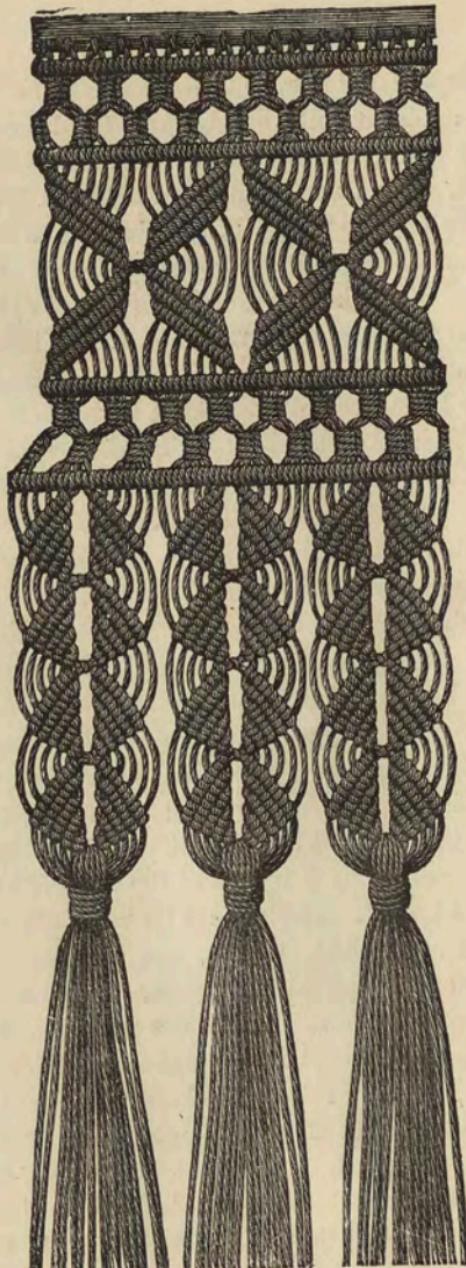
Nos. 390 and 392. Towel. (Cross Stitch, Holbein and Knotted Stitch.) Towel of coarse white linen, with an embroidered border and knotted fringe at each end. When the pattern is worked, the towel is hemmed at each end, and the fringe is knotted with coarse white thread as follows. (No. 392.) A number of strands of about 24 inches long are folded in half, and knotted together two and two, by making a knot with the 2nd and 3rd strand over the 1st and 2nd, and then with the 1st and 2nd over the 2nd and 3rd. (See No. 392, which represents a pattern of the fringe in the original size.) The knots are then fastened to the weight cushion with pins in a straight line. Close underneath the knots arrange a double foundation thread, and work the 1st row from left to right as follows : 2 buttonhole knots, with each strand over the foundation thread. 2nd row : Like the preceding, but consulting the illustration, and tying together every 8 strands, by taking the 5th and 6th under the 4th and 3rd and over the 1st and 2nd, then the 7th and 8th over the 4th and 3rd and under the 1st and 2nd. 3rd row : Each pattern takes 32 strands, and the spaces must be measured from the illustrations, the strands being numbered according to the order in which they come in the work. * Knot the centre 8 of the 32 strands in the manner we described above, and then twice alternately carry the 9th end aslant across the 10th to the 16th, and work over it 2 buttonhole loops in succession with each strand, then work a similar pattern in reversed direction with the 17th to the 24th strands, then 2 buttonhole loops with the 16th over the 17th strand, plait the 9th to the 16th strands as above described, twice alternately carry one strand over the 2nd to the 16th, and work over it 2 buttonhole loops with each in succession, then work a similar pattern in reverse position with the 17th to the 32nd, repeat from *. 4th row : With **every 4 strands**, twice alternately 1 buttonhole loop with the 1st

Towel.

and 2nd together, over the 3rd and 4th, and then with the latter over the former. 5th row: * Twice alternately carry the 1st end aslant over the 2nd to the 32nd, and tie with each in succession 2 buttonhole knots over it, then a similar pattern with the 17th to the 32nd, then with the 13th to the 16th, and the 17th to the 20th, work a row like the 4th row, but 3 instead of 4 double knots, then with the same 8 strands, 2 double knots with the 1st, 2nd, 7th, and 8th over the rest, but after the first double knot, take in 5 new strands, and tie them to the foundation thread and round the last double knot, then double knot with the last 12 of one pattern and the first 12 of the next, using the centre 8 as a foundation, then knot together the 1st, 2nd, 11th, and 12th on the wrong side, cut the strands even, and wind them lightly round a fine knitting-needle to make them curl.

Nos. 391, 393—396. Towel (Embroidery and Macramé Work). Coarse holland towel, embroidered with coloured cotton and white thread, and finished off at each end with knotted fringe. Trace the design upon the holland, and embroider the design as shown in Nos. 393 to 395 in chain, overcast, feather, knotted, and buttonhole stitch, filling up the figures in herring-bone, plain, and lace stitch. The outlines are worked with cotton, and the filling up put in with white thread. When the embroidery is finished, unravel about 4 inches of the holland at each end for the fringe, and knot it as follows:—1st row: Place a double foundation thread across the strands, and tie over it 2 buttonhole knots with each strand in succession. 2nd row: 3 buttonhole knots with every 4th strand over the preceding 3 strands. 3rd row: Like the 2nd row, but in reversed position. 4th row: Like the 1st row. 5th row: 1 double knot with every 4 strands. 6th row: Leave the first 2 strands unnoticed. * 4 double knots with the 1st to the 4th of the first 12 strands, 1 double knot with the 5th to the 8th, 1 double knot with the 9th to the 12th, 1 double knot with the 7th to the 10th, 1 double knot with the 5th to the 8th, 1 double knot with the 9th

Macramé Lace,

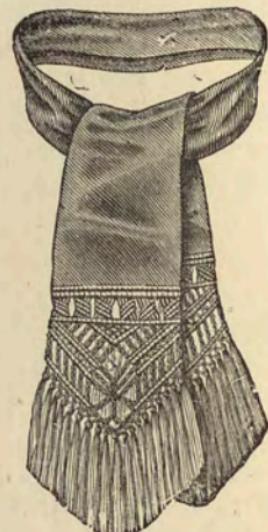


404.—DETAIL OF 405.

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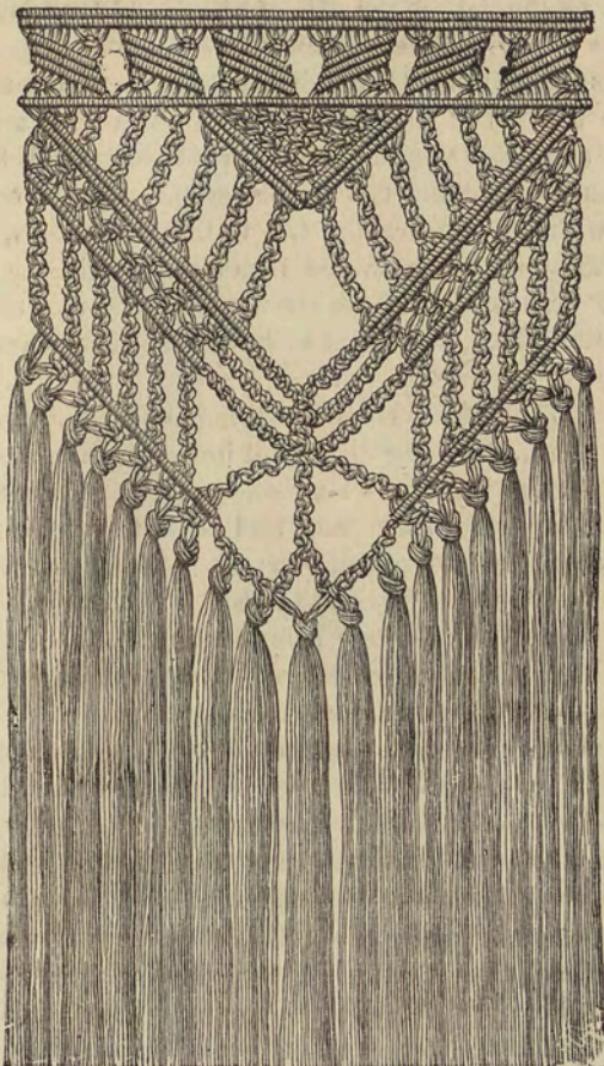
405.—CRAVAT.



406.—TIE, WITH FRINGE.

Fringe for Cravats.

to the 12th; repeat from *. 7th row: * 1 double knot with



407.—DETAIL OF 406.

the 1st to the 4th strand, 1 double knot with the 5th to the 8th, 3 double knots with the 9th to the 12th; repeat from *

Macramé Lace.

8th row: Leave the first 2 strands unnoticed. • 1 **Josephine** knot with the 1st to the 4th of the first 12 strands, twist the strands a short distance below (see No. 396), then thread 6 strands folded in half through the loop to form a tassel, add 5 double threads of blue cotton, tying them round in separate knots, and then winding blue thread round all the strands together and cutting the tassels even. Lastly, 6 buttonhole knots with the 5th over the 6th to the 8th strands, and 6 with the 12th over the 9th to the 11th strands; tie the centre 2 of these 8 strands, add 4 fresh strands as above, and tie $1\frac{1}{2}$ double knot round them, and finish with a tassel like the one described above.

Nos. 397 and 398. Bag for Bathing Dress (Knotting, Crochet, and Netting). The bag itself is of brown leather, and is covered with a pattern knotted in macramé work with fine string. The sides are covered with netting, and so is the upper part, which is drawn up with cord and tassels. The handles also have large tassels on each side of the bag. For the macramé work proceed as follows:—Along a foundation chain of the required length knot a number of strands 2 yards long, folded in half, and fasten the work to the weighted cushion. Over a double thread placed horizontally across the strands (see No. 398) knot the first row: 2 buttonhole loops with each strand in succession over the horizontal thread. 2nd row (it takes 12 strands for a pattern): 1 double knot with the centre 4 of every 12 strands; these double knots consist of a right and a left knot as follows:—Hold fast the centre 2 strands which serve as a foundation with the third and fourth fingers of the left hand; for the left knot, place the first strand loosely over the foundation threads towards the right so that it makes a loop to the left, and hold it between the thumb and forefinger of the left hand. Then pass the fourth strand over the first and back again through the loop; it must go under the foundation threads, and upward through the loops. Lastly, draw the knotted threads close together; the right knot

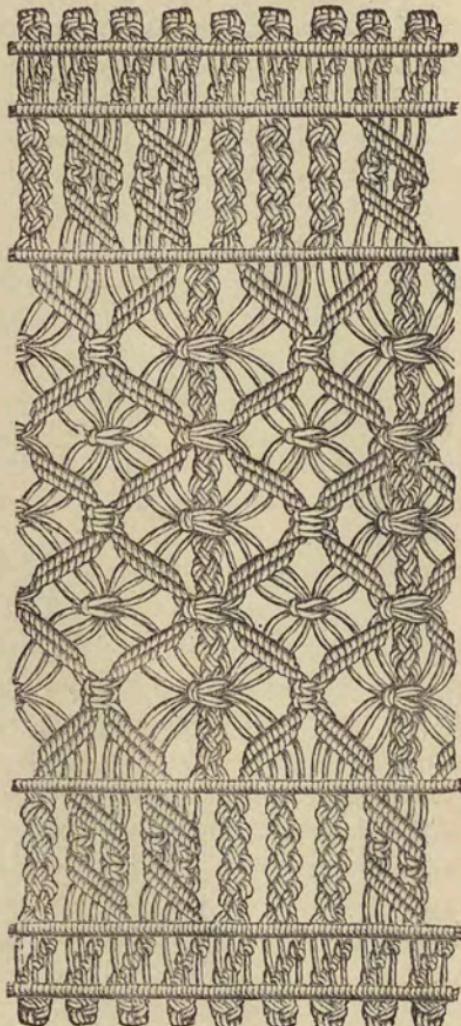
Basket for Layette.

is made in the same way, but in reversed order. 3rd row (for the space to be left consult No. 398): 1 double knot with the 3rd, 6th, and the 7th to 10th of every 12 strands. 4th row: 1 double knot with the 1st to 4th, the 5th to 8th, and the 9th to 12th of every 12 strands. 5th row: The first 2 and the last 2 strands are left unnoticed, 1 double knot with the 3rd and 4th strands of 1 double knot, and the 1st and 2nd of another; repeat. 6th to 8th row: Like the 4th to the 2nd row. 9th row: The first 6 and the last 6 remain unnoticed, 1 double knot with the last 6 of one pattern and the first 6 of the next, using the 4 centre strands as a foundation; repeat the 2nd to the 9th row as often as necessary, but the last row of all must be like the 1st instead of the 9th, then cut off and fasten the projecting ends. The sides of the work form the upper end of the bag, and a horizontal thread is laid across them, over which a row of double crochet is worked which takes in the knotted strands at the same time. The macramé work and netting are then sewn on to the leather bag, as shown in No. 397.

Nos. 399 and 400. Basket for Layette (Macramé Work). Shallow, oblong basket of osier work, draped outside with blue cashmere, and edged round with macramé fringe and tassels. The cashmere is cut on the straight and must be 12 inches wide and the length required by the basket; it is then arranged in pleated scallops, as shown in Illustration 399. The macramé work round the upper edge is knotted with ivory silk as follows: Fasten on to a weighted cushion 4 strands of silk, each about 3 yards long; leave the 4th strand unnoticed, and * knot 12 buttonhole loops with the 1st strand over the 2nd and 3rd strands for a foundation; then leave the 1st strand and knot 16 buttonhole loops with the 4th strand over the 3rd and 2nd; repeat from *. The smaller scallops form the upper edge of the border. Small tassels of ivory silk are tied to the lower scallops, as shown in Illustration 400. Also, according to the same illustration, join to ends folded in half to the 1st and 4th

Macramé Lace.

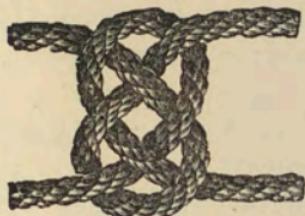
connecting cord, and for the left half of the scallop, knot 18 buttonhole loops with the 1st strand over the 2nd, 3rd, and 4th; and for the right half, 18 similar loops with the 4th over the 1st, 2nd, and 3rd. Then join the foundation threads, knot 1 double over the 6 foundation threads, using the 1st and 8th strand to work with. In the first 2 double, use only the centre 4 as foundation threads, and the 1st and 2nd and 7th and 8th to work with. Then* join the 8 strands, placing the 1st and 2nd in a loop under the 3rd to the 6th, then the 7th and 8th under the 1st and 2nd, and over the 5th and 6th; then again under the 1st and 2nd and over the 3rd and 4th, through the 1st loop; draw it up slightly and repeat 3 times from *. Then 3 double, as at the beginning of this pattern, and tie the ends together, adding tassels of different coloured silks, as shown in



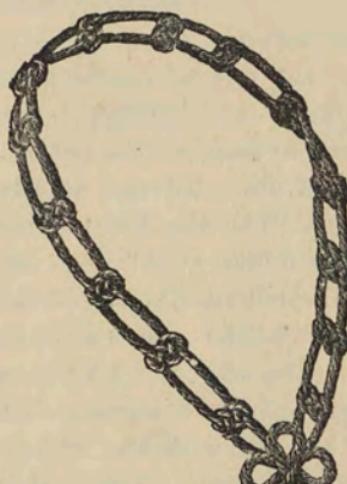
408.—DETAIL OF 410.

Bags.

Illustration 400. The layetto is lined inside with blue cashmere.



409.—DETAIL OF 411.



410.—WORK-BAG.



411.—SIDE-POCKET.

Nos. 401 to 403. Watch-Pocket (Knotted Work). Pocket of claret-coloured satin with knotted work of écrù-coloured thread. For the puffings of the front use claret-coloured satin.

Macramé Lace.

with rows of insertion in knotted work between each. The back of the pocket is of satin quilted in diamonds, and finished off with silk cord and small silk buttons. The wrong side of the pocket is cut out of cardboard, covered with claret-coloured silk. A metal ring crocheted round with claret-coloured purse silk is used to hang up the pocket, and the sewing on is hidden by loops of silk cord and tassels, arranged as shown in the illustration. For the knotted insertion (see Illustration 403) proceed as follows:—Along a double foundation thread knot 8 threads which have been folded in half, and so make 16 ends. 1st row: Pass the 8th end over the first 7, and use it for a foundation thread. Working from right to left, knot 2 button-hole loops with each thread. Then proceed in the same way from left to right with the 10th to the 16th end, using the 9th as the foundation. The strands of thread will always be numbered according to their position in the row which is being knotted. 2nd and 3rd row like the preceding one. Then follow 2 inserted rows. In the first of these 1 double knot is to be knotted out of the centre 4 strands of the 16, measuring the intervals according to the illustration. In the 2nd inserted row 1 double knot is knotted out of the centre 8 strands—that is, 1 double knot out of each 4 strands. 4th row: Use the 2nd strand as a foundation and work with the 1st strand * 2 tatted knots (these knots consist of a buttonhole loop from above to below, and a second buttonhole loop from below to above the foundation), 3 times alternately 1 purl, 1 tatted knot, then 1 tatted knot, then use the 15th end as a foundation, and repeat with the 15th from *, then 1 double knot with each 4 of the centre 12. Then follow 2 inserted rows as before, but in reverse order. 5th to 7th rows: Like the 1st to 3rd, but in reverse order (see illustration). 8th row: With the 1st strand over the 2nd and 3rd as foundation, and with the 16th over the 15th and 14th, 14 tatted knots each, with the 4th strand over the 5th and 6th, and with the 13th strand over the 12th and 11th,

Watch-Pocket.

9 tatted knots each, with the 7th strand over the 8th and with the 10th over the 9th 2 buttonhole loops each, then 2 double knots with the 2 centre 4 strands; twice alternately 1 double purl, 2 double knots, then with the 7th over the 8th strand, and with the 10th over the 9th 2 buttonhole loops each. Repeat the 1st to the 8th rows till the required length is knotted, fasten on new thread as often as required by means of a weaver's knot. For the lace (see Illustration 402) as follows:—Knotting the narrow way, knot 5 strands on to a double foundation, so that they make 10 strands. 1st row: 1 double knot with the first 4 strands on the left side, 1 double purl, 2 double knots as follows:—1 double knot with the 5th and 10th strands over the 6th, 7th, 8th, and 9th, then with the 9th over the 8th 20 tatted knots, inserting a purl between the 17th and 18th, which is joined to the scallop of the following row, 2 double knots with the 5th and 10th strands over the 6th and 7th. 2nd row: 5 tatted knots with the 1st strand over the 2nd, 5 tatted knots, 1 purl between each, with the 8th over the 7th strand, 2 double knots with the 3rd and 6th over the 4th and 5th strands at the interval shown by the illustration. 3rd row: 2 double knots with the 1st and 4th strands over the 2nd and 3rd, 3 double knots with a double purl between each, then 1 double knot, 2 double knots with the 5th and 8th over the 6th and 7th strands, 2 double knots with the 5th and 8th strands over the 6th, 7th, 8th, 9th, and 10th, 20 tatted knots with the 10th over the 9th strand, joining after the 3rd knot to the scallop in the previous row, and inserting 1 purl between the 17th and 18th knots, 2 double knots with the 5th and 8th over the 6th and 7th strands. Repeat the 2nd and 3rd rows till the required length is knotted.

ARTICLES OF DRESS, WORK-BAG, ETC., ETC.

Cravats with Macramé Fringe—Work-Bag—Side-Pocket—Hanging Work-Case.

Nos. 404 and 405. Cravat (Macramé Work). Navy blue satin cravat, with a knotted fringe of navy blue purse silk. The cravat should be 4 inches wide, and 32 doubled strands of silk are knotted along each end. With these 64 strands proceed as follows (from left to right):—1st row: Over a double thread laid across the strands, 2 buttonhole loops with every strand in succession. 2nd row: With every 4th strand, 4 buttonhole loops over the 3 preceding strands. 3rd row: Like the preceding, but in reversed position. At the beginning and end of this row work 4 buttonhole stitches with the 2nd over the 1st, or the last over the last but one. 4th row: Like the 1st row. 5th row: The strands are numbered as they appear in the course of the work. (See No. 404.) * (With 16 strands for 1 leaf pattern) place the 1st strand slantwise across to the 8th and work over it 2 buttonhole loops with each; repeat from *; and then, with a similar pattern in reversed position with the 9th to the 16th strand, using the 16th strand as the foundation, then 2 buttonhole stitches with the 8th strand over the 9th, then another leaf pattern with the 1st to the 8th strand, in the same position as that with the 9th to the 16th, and then another with the 9th to the 16th strand like that with the 1st to the 8th. 6th to 9th row: Like the first 4, but in the 9th row, between the 1st and 2nd strand and between the last and last but one, knot with buttonhole loops 2 double strands, so that there are 8 single strands in the following row. 10th row: * (With 10 strands) for a triangular pattern, 5 times alternately pass the 6th strand over the 1st, and work over it 2 buttonhole loops

Cravat.

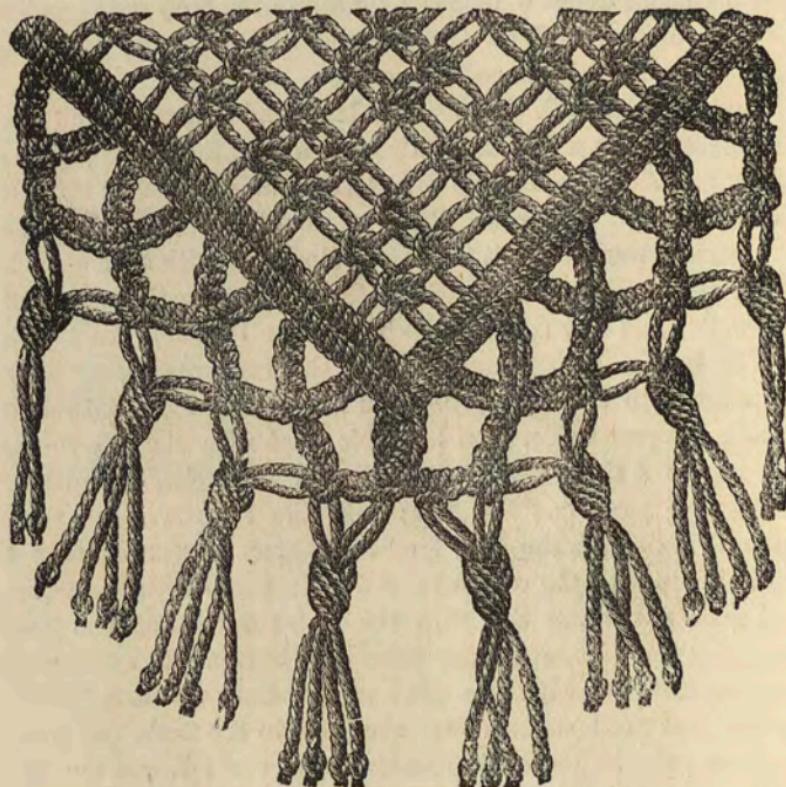
with each strand, decreasing in each row by 2 loops, and then a triangle in reversed position with the 7th over the 12th strand, then 2 buttonhole stitches with the 6th over the 7th; repeat 3 times from *, then take the 1st to the 6th and the 7th to the 12th strand, and tie them close to the last row. (See No. 404.) Pass 8 strands about 4 inches long above the loop between the knotted pattern, and tie them round like a tassel; repeat 5 knots from *. Cut the ends even.

Nos. 406 and 407. Cravat with Macramé Fringe. Blue silk ribbon scarf with a knotted white silk fringe, for which proceed as follows: Along a double foundation thread knot 30 strands folded in half. 1st row: Place a double thread across the strands, and work over it 2 buttonhole loops with each strand. The strands will be numbered as they appear in the course of the work. 2nd row (see Illustration 407): 1 double knot with the 7th to the 10th strand, * place the 1st strand diagonally across the 10th and work over it 2 buttonhole loops with each strand; * repeat twice, then 1 double knot with the 1st to the 4th; repeat 5 times from *; the three last repetitions must be in reversed position. 3rd row: Like the 1st row. 4th row: 1 double knot with the first 4 of the centre 20 strands, then 4 double knots with the centre 16, 3 double knots with the centre 12, 2 with the centre 8, 1 with the centre 4, * place the 20th end across the 30th, and work over it 2 buttonhole knots with each; repeat once with the 19th strand from the last *, then the 41st and 42nd strands over the 40th to the 28th, and work 2 similar rows in reversed position. 5th row: Leave the first and last 2 strands unnoticed (see illustration), $6\frac{1}{2}$ chain knots with the 27th to the 30th, and with the 31st to the 34th, then 6 chain knots with the 23rd to the 26th, and the 35th to the 38th, then $5\frac{1}{2}$ chain knots with the 39th to the 42nd.

Nos. 408 and 410. Work-bag, of Plush. Bag of claret plush, drawn up with thin silk cord and tassels, and ornamented with knotted work of écrù thread. Ruchings, bows and

Macramé Lace.

ends of claret satin ribbon are then added, as shown in No. 410. For the macramé work have ready a sufficient number of strands, about one yard long, and folded in half. Make a loop with the 3rd and 4th over the 2nd and 1st, and then a loop with the 1st and 2nd over the 3rd and 4th. Each knot so made is

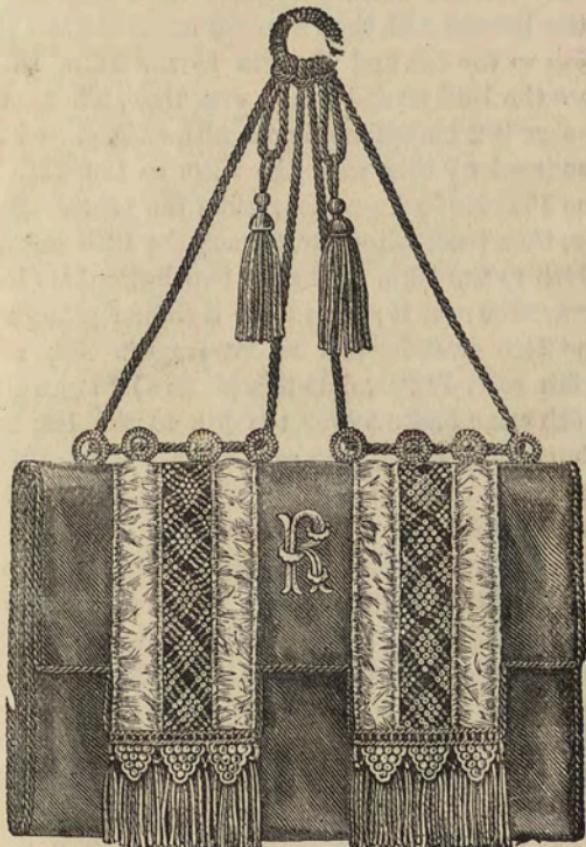


412.—DETAIL OF 411.

fastened with a pin on to the macramé cushion, so that they form a straight line. Then place a double foundation thread close under the knots across the strand, and work from left to right. 1st row: 2 buttonhole loops, with each strand over the foundation thread. 2nd row: * With every 4 strands, 2 buttonhole

Work-Case.

knots with the 3rd over the 4th, 2 buttonhole knots with the 2nd over the 3rd, 2 buttonhole knots with the 1st over the 2nd, repeat from *. 3rd row: Like the 1st row, but in this and the 5th row 3 more strands about 24 inches, folded in half, must be



413.—HANGING WORK-CASE WITH KNOTTED FRINGE.

taken; and in the course of the 4th, 6th, 7th, 8th, and 9th rows two such strands must be taken, and the requisite knots to be worked with them, as shown by the pattern, while in the 11th to the 15th rows the same number must be left out. 4th row: Every pattern requires 24 strands, the spaces must be measured

from the illustration, and the strands are numbered according to their apparent orders in the course of the work. * 5 times alternately with the 1st and 2nd strands together, 1 buttonhole knot over the 3rd and 4th, 1 buttonhole knot with the 3rd and 4th over the 1st and 2nd, then a row of knots like the preceding, with the 5th to the 8th and the 9th to the 12th, twice alternately place the 13th strand aslant over the 14th to the 18th, and work over it 2 buttonhole knots with each strand (14th to 18th) in succession; then with the 13th to the 15th and the 16th to the 18th half a knot each, using the centre strand as a foundation, then twice alternately place the 13th strand aslant over the 14th to the 18th, and work two buttonhole loops with each in succession over it; then work a similar pattern with the 19th to the 24th strands, and repeat from *. 5th row: Like the 1st. 6th row: (16 strands to a pattern) * twice alternately place the 6th strand aslant over the 5th to the 1st, and work over it 2 buttonhole loops, with each in succession; then knot a similar pattern in reversed position with the 11th to the 16th, twenty times alternating 1 buttonhole knot with the 7th and 8th over the 9th and 10th, and 1 knot with the 9th and 10th over the 7th and 8th, repeat from *. 7th row: 1 double knot with the 4th and 5th and 12th and 13th strands (taken respectively 2 together) over the 6th and 11th strands, and over the 7th to the 10th in the knotted row of this pattern; then using the 4 centre strands as a foundation, 2 double knots with the 14th to the 16th strands of this pattern, and the 1st to the 3rd of the next. 8th row: Twice alternately place the 1st strand aslant over the 2nd to the 6th, and work over it 2 buttonhole loops with each strand; then a similar figure with the 16th to the 11th strand, but in reversed position. 9th row (see No. 408): Like the 7th, but only one double knot instead of two. 10th to 13th rows: Like the 6th to the 9th. 14th to 16th rows: Like the 6th to the 8th. 17th to the 21st row: Like the 5th to the 1st. 22nd row: Take the 1st and 2nd strands together, and

Side-Pocket.

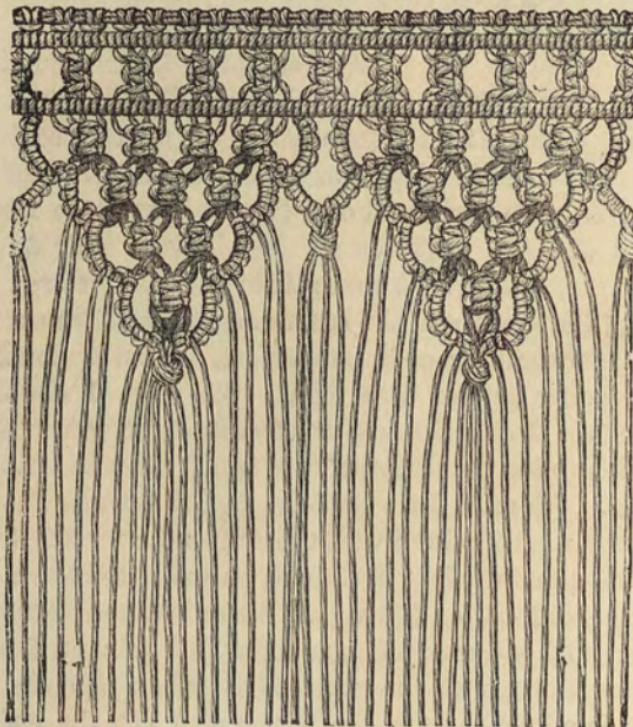
work 1 buttonhole loop over the 3rd and 4th, and then do the same with the 3rd and 4th over the 1st and 2nd. Lastly: Fasten the threads on the wrong side, and cut off the projecting strands.

Nos. 409, 411, 412. Side-Pocket. (Knotted Work.) Pocket of black grosgrain silk, 7 inches long in the longest part, and 1 wide. A strong steel clasp closes the pocket, with tassels at each end. The chain which suspends the pocket to the waistband is knotted in the pretty Josephine knot. The knotted work is begun with the flap as follows:—Take a length of cord measuring 6 inches for the foundation, and tie to it at intervals lengths of 36 inches folded in half. Then proceed as follows:— 1st row: Along a horizontal cord knot 2 buttonhole loops with each end of cord. 2nd row: 1 double knot with 4 ends of cords; repeat 3rd and 4th rows: Like the 1st. 5th row: Leave unnoticed the first 2 and the last 2 ends during the next 9 rows. Divide the remaining ends into eights. Form 1 double knot with the centre four of each eight. 6th row: 1 double knot with the first 2 and the last 2 of each eight, consulting the illustration to see the length of cord which must be left between the knots. 7th row: Like the 5th; repeat 7 times the 5th to the 7th rows, tatting knot with the 4th end over the 3rd. In the second 4 and the last 4 but one, only 4 tatted knots can be formed instead of 5. Then join these knotted fours at the beginning and end with a double knot, and join on 2 ends at the centre scallops at the point of the flap, join the 4 ends together in a knot to form the fringe, and cut the ends even. The pocket front is knotted in the same way, increasing the number of ends as required by size of pattern.

Nos. 413 to 415. Hanging Work-Case with Knotted Fringe. The pocket itself is cut out of blue grosgrain silk and batiste écrù. On the flap is a monogram between two broad straps of batiste and knotted work edged with fringe. A metal ring crocheted round with silk cord is attached to smaller similar rings on the

Macramé Lace.

pocket by means of cord and tassels, and serves to hang it to the wall of the dressing-room or study. The cords and tassels are of blue silk, and the batiste on each side of the knotted work is arranged in puffings. For the knotted work, which is done the narrow way, see Illustration 415. Along a double foundation thread of écrù twist join 12 threads folded in half,

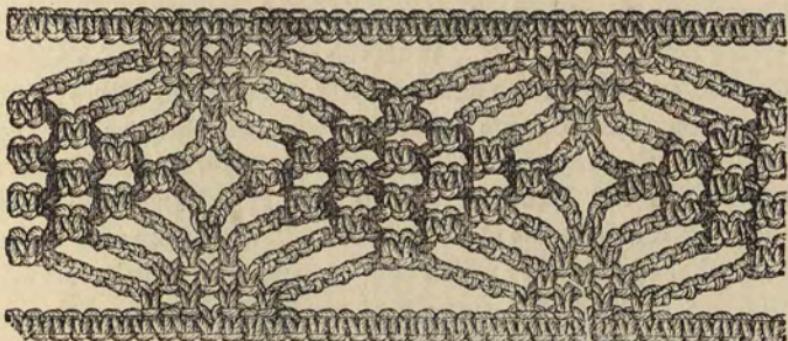


414.—DETAIL OF 413.

and measuring rather more than 2 yards. With these 24 strands work as follows the 1st row: Work from left to right over a double foundation thread 2 buttonhole loops with each strand one after the other. 2nd row: With the first 4 of the 24 strands 8 double knots; repeat. 3rd row: Like the 1st row. 4th row: With the 1st to the 4th strand and with the 21st to the 24th

Detail of Work-Case.

strand 8 double knots, with the centre 16 strands 4 raised spots. For each of these work 3 double knots with the next 4 strands in succession, and then join to the 2 knotted strands where the illustration shows. To do this draw the thread through with a crochet hook and work 1 double knot on the right side of the work. 5th row: With the centre 12 strands 3 raised spots as before, with the 5th and 6th and the 19th and 20th 5 double buttonhole knots each, then with the 1st over the 2nd, and the 24th over the 23rd end 1 buttonhole loop, with the 3rd to the 6th and with the 19th to the 22nd 1 double knot each. 6th row: With the centre 8 strands 2 raised spots, with the 7th and



415.—DETAIL OF 413.

8th and with the 17th and 18th 4 double buttonhole loops each, with the 1st to the 4th and with the 5th to the 8th, with the 17th to the 20th and with the 21st to the 24th 1 double knot each. 7th row: With the centre 4 ends 1 raised spot, with the 9th and 10th and with the 15th and 16th strands 3 double buttonhole knots each, with the 3rd to the 6th and with the 7th to the 10th strands, with the 15th to the 18th and the 19th to the 22nd strands 1 double knot each, with the 1st over the 2nd and the 24th over the 23rd 1 buttonhole loop each. 8th row: With the 11th and 12th and with the 13th and 14th strands 2 double buttonhole knots each, then with all the 24 strands 1 double

knot with every 4, with the 11th and 12th and the 13th and 14th 2 double buttonhole knots each. 9th to the 11th rows: Like the 7th to the 5th rows, but in reverse order, then repeat the 4th to the 11th row as often as required, knotting 12 instead of 6 double knots in every repetition of the 4th row with the first and last 4 strands. The new pieces of thread are tied on in a weaver's knot. For the fringe see Illustration 414. It is worked the long way over a double foundation chain with folded strands of about 2 yards long. The first 3 rows are like the first 3 of the insertion, except that in the 2nd row 2 instead of 3 double knots are to be worked. 4th row: Every pattern requires 20 strands, 4 raised spots are knotted with the 16 centre strands, with the 1st over the 2nd and the 20th over the 19th 3 tatted knots each. With the centre 12 ends of a pattern 3 raised spots, with the 2nd over the 3rd and the 19th over the 18th 2 buttonhole knots each, then with the 3rd over the 4th and the 18th over the 17th 4 tatted knots, with the 2nd over the 1st and the 19th over the 20th $2\frac{1}{2}$ tatted knots, then with the 20th and the 1st strand of the following pattern 1 double buttonhole knot, after which knot together the 19th and 20th and the 1st and 2nd strands of the next pattern. 6th row: With the centre 8 strands of a pattern 2 raised knots, with the 4th and 5th and 17th and 18th 2 buttonhole knots, then with the 5th and 6th and 15th and 16th strands, 4 tatted knots. 7th row: With the centre 4 strands 1 raised spot, with the 6th and 7th and the 15th and 14th 2 buttonhole loops each, then with the 7th and 8th and 14th and 13th 4 tatted knots each, with the 8th and 7th and 13th and 12th 2 buttonhole loops each, and then the centre 4 ends in 1 knot. At the lower edge the strands are cut to an equal length, and the fringe is sewn on to the insertion with overcast stitches.

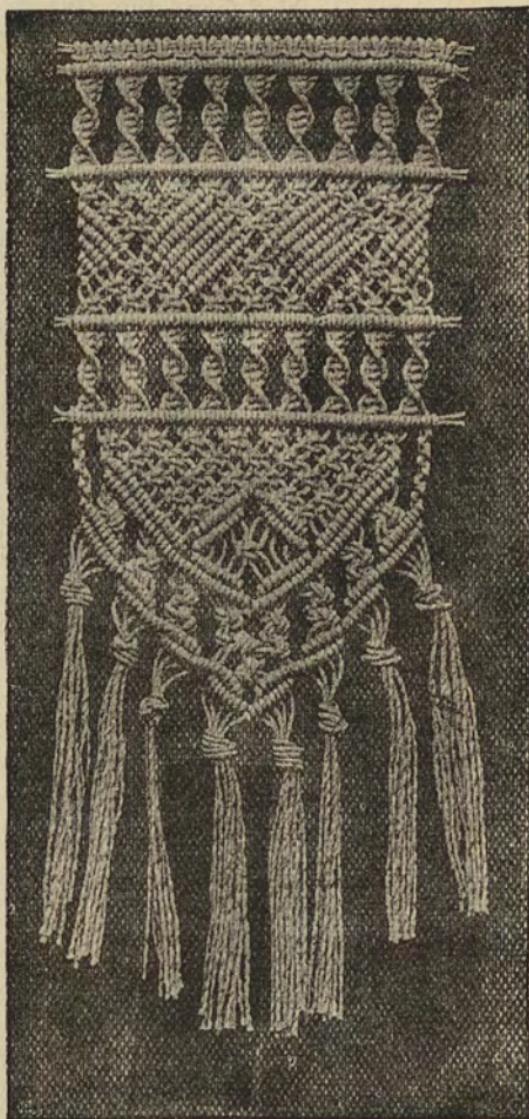
No. 416. The English Pattern. For this pattern use medium Macramé cord. Prepare a number of strands $2\frac{1}{2}$ yards long, fold them in half, and knot on to a doubled foundation strand.

The English Pattern.

The number should be divisible by 18. 1st row: Work a cord (Macramé knotting) over a doubled foundation strand. 2nd row: A twisted bar with every 4 strands as follows, place 1st strand over 2nd and 3rd, and under 4th, bring 4th under 3rd and 2nd, and up through the loop made by 1st, draw up close, and repeat 11 times. 3rd row: Like the 1st. 4th row: Open knotting. 5th row: Leave 2 strands unnoticed, * 2 open knots, leave 4 strands unnoticed, * repeat. 6th row: 1 open knot between every 2 knots of previous row, then with 13th to 18th strands as leaders in succession 6 Macramé knots with 12th to 7th strands, this makes a diamond; for the half-diamond at the beginning of the row take the 1st strand as leader, and with the next 5 strands work 5 Macramé knots, in next repetition 4 Macramé knots, then 3, 2, and 1 (this half-diamond is only for the beginning, that at the end of the pattern is a whole one cut in half for the purpose of illustration only), then work 1 open knot between every 2 diamonds. 7th and 8th rows: Like 5th and 4th rows. 9th row: Like the 1st row. 10th row: Like the 2nd row. 11th row: Like the 1st row. 12th row: 5 Macramé knots, with 1st and 2nd strands alternately over each other, then with 35th and 36th strands a similar pattern, 8 open knots between these two bars. 13th row: With every 32 strands enclosed in the 2 bars, leave 1st and last 2 strands unnoticed, 7 open knots. 14th row: Leave 4 unnoticed, 6 open knots, leave 4 strands. 15th row: 2 open knots with 9th to 16th strands, and 2 with 20th to 27th. 16th row: 1 open knot between every 2 of previous row, with the 1st strand as leader, 9 Macramé knots with 2nd to 10th, with the 16th as leader twice, 5 Macramé knots with 15th to 11th, with 17th as leader twice, 5 Macramé knots with 18th to 23rd strands, with 32nd as leader, 9 Macramé knots with 31st to 23rd strands. 17th row: With the 4 centre strands of the pattern 1 open knot, then with 11th as leader, 5 Macramé knots with 12th to 16th, with 22nd as leader, 5 Macramé knots with 21st to 17th, with 1st as leader,

Macramé Lace.

15 Macramé knots with 2nd to 16th and 15 with 31st to 17th

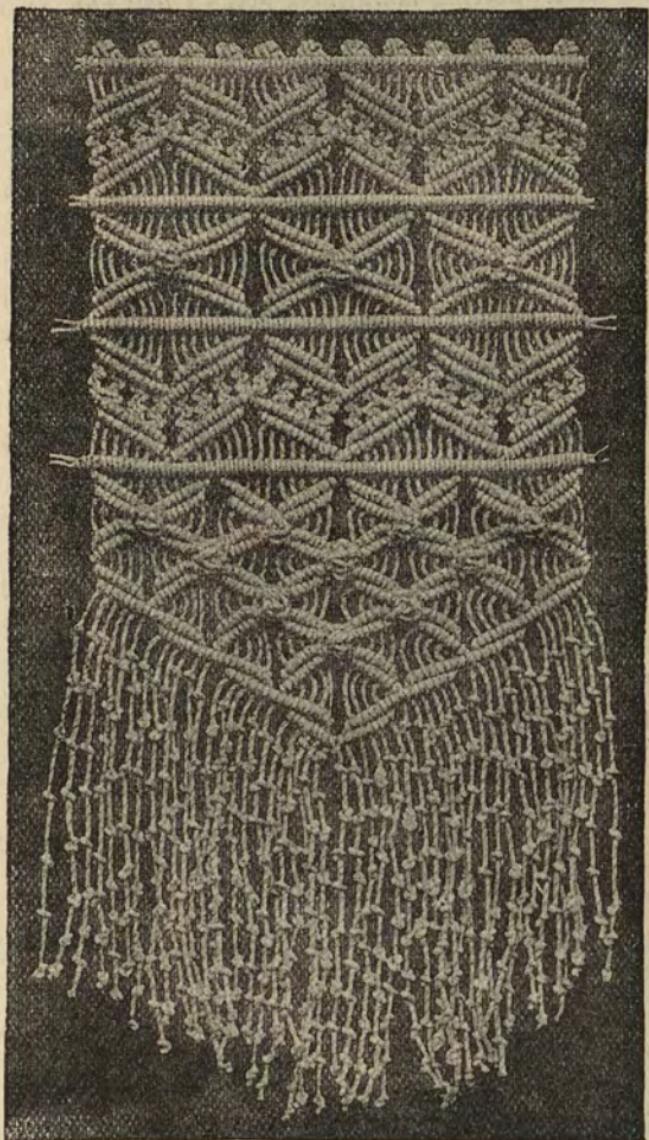


416.—THE ENGLISH PATTERN.

over 32nd, then 1 Macramé knot with 17th over 16th. 18th

The English Pattern.

row: With every 4 strands a double knotted bar, that is 1 single



417.—THE DUCHESS PATTERN.

or half Macramé knot over 1st and 2nd with 3rd and 4th, then

Macramé Lace.

the same with first 2 over last 2 strands, repeat once, but in the centre after this knotting is finished, make 1 half knot with 17th and 18th over 16th and 15th, and then with 15th and 16th over 17th and 18th. 19th row: 36 strands to be used for the pattern, with 1st as leader, 9 Macramé knots with 2nd to 10th strands, with 6th as leader, 8 Macramé knots with 7th to 14th strands, with 10th as leader, 8 Macramé knots with 11th to 18th, with 14th as leader, 4 Macramé knots with 15th to 18th strands, then with 36th, 31st, 27th, and 23rd strands as leaders, a corresponding pattern in reverse position, then 1 Macramé knot with 19th over 18th. Cut the ends even, and knot into groups of 5 at each end, and in the middle, with 2 groups of 4 between.

No. 417. The Duchess Pattern. Coarse Macramé twine is most effective for this handsome pattern. Cut a number of strands measuring 3 yards in length, and with a single knot in the middle tie them together in couples. 1st row: Work a cord over a doubled foundation strand. 2nd row: Every pattern requires 16 strands, * hold the 8th strand as leader slanting to the left, and work 2 rows of Macramé knots with 7th to 1st strands, then with 9th as leader, to the right a similar pattern with 10th to 16th strands. 3rd row: Join every pattern to the next by 1 Macramé knot with the 1st strand of the next pattern over the last of preceding, then a knotted bar of 4 chain knots with every 2 strands. 4th row: Like the 2nd. 5th row: Like the 1st. 6th row: Each pattern requires 16 strands, with 1st as leader twice, 7 Macramé knots with 2nd to 8th strands, then with 16th as leader twice, a similar pattern with 15th to 9th strands, then with centre 4 of every 16 strands 1 ornamental knot as follows, over the 2 centre strands as foundation work 4 double knots with the other 2. 7th row: With the 8th and 9th strands as leaders, a row like the 6th row, but in reverse position. 8th to 12th rows: Like 1st to 5th rows. 13th to 14th rows: Like 6th and 7th rows, but instead of 3 patterns of 16 strands each, make 4 patterns of 12 strands each. 15th row:

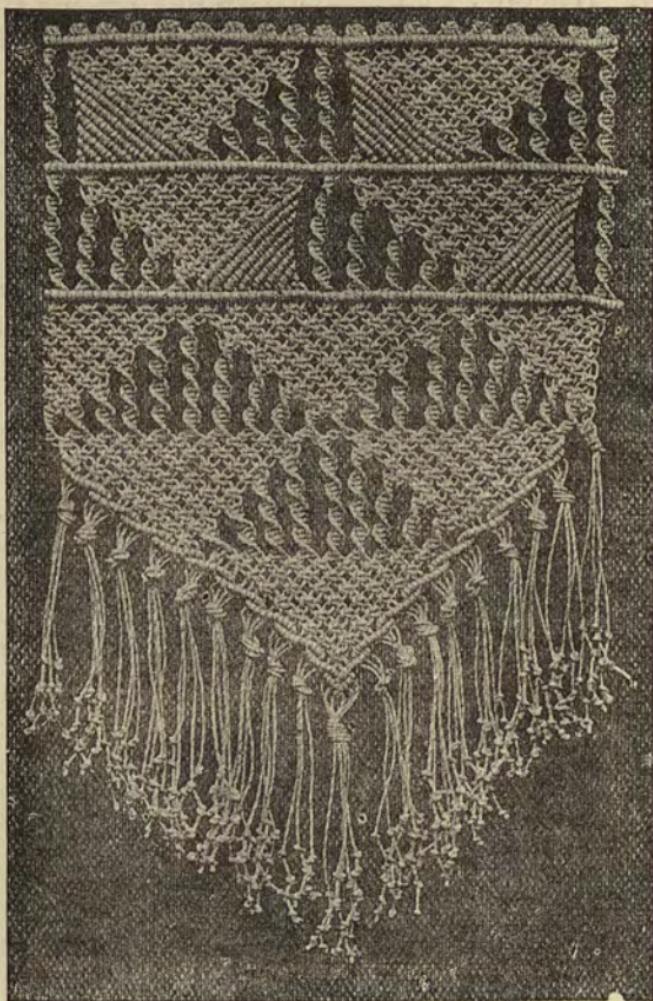
The Japanese Pattern.

3 ornamental knots between the knots of last row, then like 1st half of 6th row. 16th row: 2 ornamental knots, then like last row. 17th row: 1 ornamental knot, then like last row, and finish with 1 Macramé knot in the centre, after which cut the strands even, and tie single knots half inch apart all the way up each strand.

No. 418. The Japanese Pattern. This handsome pattern makes an effective bracket or table-border. The original is worked in fine Macramé twine. Tie a number of strands, measuring 2 yards in length, together in twos with a single knot in the middle. 1st row: Work a cord over a doubled foundation strand with these knotted strands. 2nd row (every pattern requires 36 strands): With the first 4 of every 36 strands 1 long twisted bar as follows: use the centre 2 as foundation, pass the 1st over 2nd and 3rd, under 4th, bring the 4th under 3rd and 2nd, and up through the loop made by 1st strand, draw up close, and repeat 18 times, then 8 open knots. 3rd row: Leave first 2 strands unnoticed, 7 open knots. 4th row: Leave 4 strands unnoticed, 6 open knots, then 1 twisted bar as before, but only 14 repetitions. 5th row: Leave 6 strands unnoticed, 5 open knots. 6th row: Leave 8 strands unnoticed, 4 open knots, 1 twisted bar with 10 repetitions. 7th row: Leave 10 strands unnoticed, 3 open knots. 8th row: Leave 12 strands unnoticed, 2 open knots, 1 twisted bar with 6 repetitions. 9th row: Leave 14 strands unnoticed, 1 open knot. 10th row: With 1st as leader 8 times Macramé knots with 2nd to 16th strands, in first repetition 2nd to 15th, in second repetition 2nd to 14th strands, and so on decreasing in each repetition, then with 17th to 20th strands, 1 twisted bar with 2 repetitions. 11th row: Like the 1st. 12th to 20th rows: Like 2nd to 10th, but make the 5 twisted bars at the beginning instead of the end of every 36 strands, so that the pattern is reversed. 21st row: Like the 1st. 22nd row: Open knotting. 23rd row: Leave first 2 strands unnoticed, 4 open knots, * 1 twisted bar as in 2nd row, 8 open knots, repeat from *.

Macramé Lace.

24th row: 4 open knots, * leave next 4 strands unnoticed, 7 open knots, repeat from *. 25th row: Leave 2 strands un-

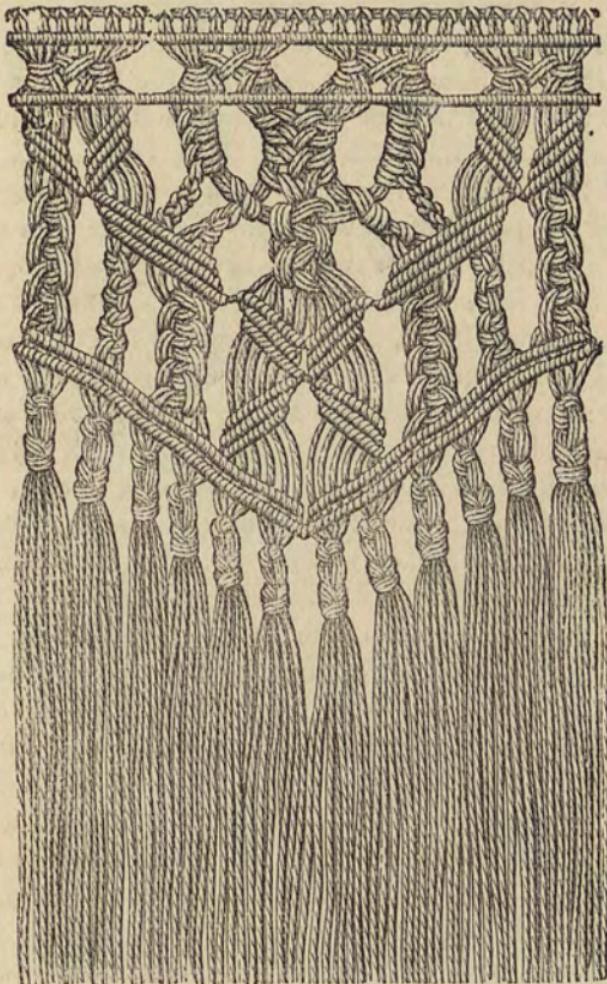


418.—THE JAPANESE PATTERN.

noticed, 3 open knots, * 2 twisted bars as in 4th row, 6 open knots, repeat from *. 26th row: 3 open knots, * leave next 4

The Japanese Pattern.

strands unnoticed, 5 open knots, repeat from *. 27th row: leave 2 strands unnoticed, 2 open knots, * 2 twisted bars as in 6th row, 4 open knots, repeat from *. 28th row: 2 open knots,



419.—THE ALBERTA PATTERN.

* leave 4 strands unnoticed, 3 open knots, repeat from *. 29th row: Leave 2 strands unnoticed, 1 open knot, * 2 twisted bars as in 8th row, 2 open knots, repeat from *. 30th row: Alter-

Macramé Lace.

nately 1 open knot, leave next 4 strands unnoticed. 31st row: Leave 2 strands unnoticed, then twisted bars as in 10th row with every 4 strands. 32nd row: * 9 open knots, 1 twisted bar as in 2nd row, 8 open knots, * repeat. 33rd row (each pattern requires 72 strands, but the first 4 are not used again, so we begin numbering from the 5th, calling it the 1st strand): Leave 2 strands unnoticed, 7 open knots leave 4 strands unnoticed, 7 open knots, leave 2. 34th row: With the 1st as leader, 3 Macramé knots with 2nd to 4th, 6 open knots, 2 twisted bars, as in 4th row, 6 open knots, 3 Macramé knots over 68th as leader, with 67th to 65th. 35th row: Leave 4 unnoticed, 5 open knots, repeat. 36th row: With 1st as leader, 7 Macramé knots with 2nd to 8th, 4 open knots, 2 twisted bars as in 6th row, 4 open knots, 7 Macramé knots with 67th to 61st over 68th as leader. 37th row: Leave 2 unnoticed, 3 open knots, leave 4 unnoticed, 3 open knots, leave 2 unnoticed. 38th row: With 5th as leader, 7 Macramé knots with 6th to 12th strands, 2 open knots, 2 twisted bars as in 8th row, 2 open knots, 7 Macramé knots over 64th as leader, with 63rd to 57th strands. 39th row: Leave next 2 strands unnoticed, 2 open knots. 40th row: With 9th as leader, 7 Macramé knots with 10th to 16th strands, 2 twisted bars as in 10th row, with 60th as leader, 7 Macramé knots with 59th to 53rd strands. 41st row: With 13th as leader, 7 Macramé knots with 14th to 20th, miss 2 strands, 8 open knots, miss 2 strands, with 56th as leader, 7 Macramé knots with 55th to 49th strands. 42nd row: Leave next 2 strands unnoticed, 7 open knots. 43rd row: Leave 4 strands unnoticed, 6 open knots. 44th row: With 17th as leader, 7 Macramé knots with 18th to 24th strands, 5 open knots, with 52nd as leader, 7 Macramé knots with 51st to 45th strands. 45th row: Leave 2 strands, 4 open knots. 46th row: With 21st as leader, 7 Macramé knots with 22nd to 28th strands, 3 open knots, with 48th as leader, 7 Macramé knots with 47th to 41st strands. 46th row: Leave 2 unnoticed, 2 open knots. 47th row: With

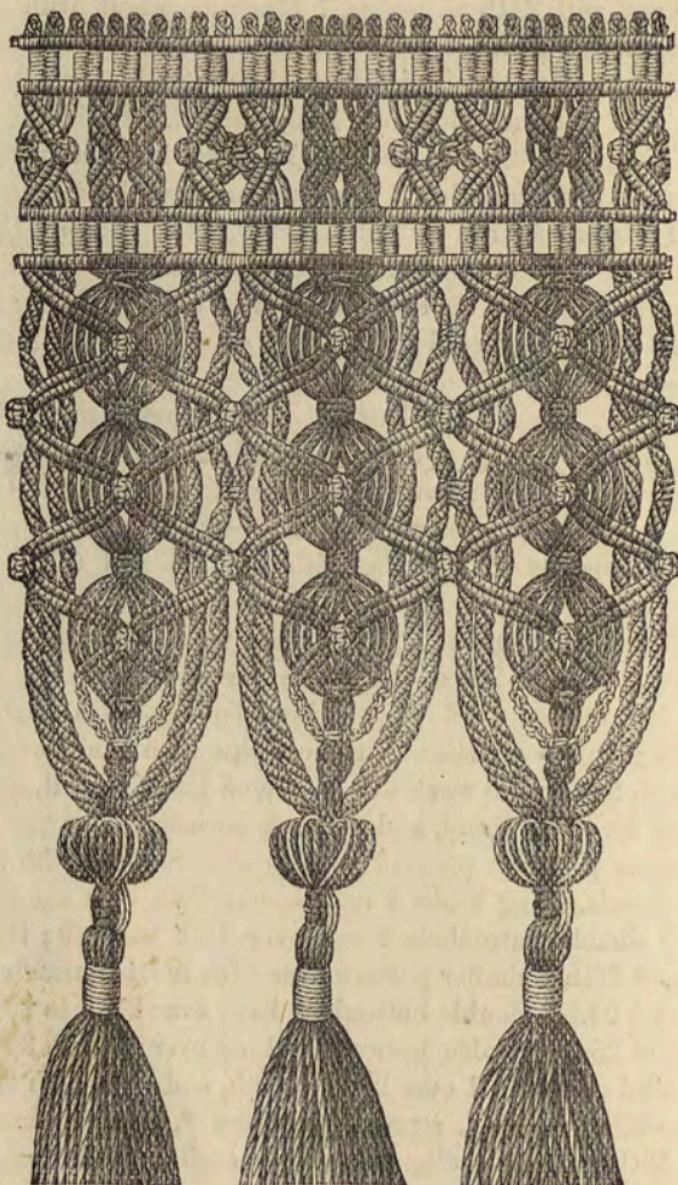
The Alberta Pattern.

25th as leader, 7 Macramé knots with 26th to 32nd strands, 1 open knot, with 44th as leader, 7 Macramé knots with 43rd to 37th strands. 48th row: With 29th as leader, 5 Macramé knots with 30th to 34th strands; then with 40th as leader, 5 Macramé knots with 39th to 35th, and 1 Macramé knot with 34th over 35th; then with 32nd as leader, 2 Macramé knots with 33rd and 34th, with 37th as leader, 2 Macramé knots with 36th and 35th; then 1 Macramé knot with 34th over 35th. Cut all the ends even; then knot 6 strands together at the vandyke point, with a group of 3 knotted on each side. The remaining strands are knotted in fours; then 5 single knots one-third of an inch apart are tied at the bottom of each strand.

No. 419. The Alberta Pattern. This fringe is made of coarse linen thread. Along a doubled foundation knot a number of strands, divisible by 24, measuring one yard in length. 1st row: Work a cord over a second foundation strand. 2nd row: Each pattern requires 12 strands, with the 5th and 6th 1 double buttonhole-knot over 1st to 4th strands, with 7th and 8th a similar knot over 9th to 12th strands, then a similar knot with 5th and 6th over 9th to 12th, and the same with 7th and 8th over 4th to 1st. 3rd row: Like the 1st. 4th row: Each pattern requires 48 strands, three times take the 1st as leader, and with 2nd to 6th work five Macramé knots over it, then take 12th as leader 3 times, and work a corresponding pattern but in reverse position, proceed in a similar manner with 37th to 48th strands, using those 2 as leaders; then with the 13th and 14th 5 double buttonhole knots over 15th to 18th; then with 35th and 36th a similar pattern over 34th to 31st strands *, with 23rd and 24th 1 double buttonhole knot over 22nd to 19th, with 25th and 26th 1 double buttonhole knot over 27th to 30th, then with 23rd and 24th 1 over 27th to 30th, and with 25th and 26th 1 over 22nd to 19th, repeat once from *, then 6 chain knots with 13th and 14th alternately over each other, and a similar pattern with 35th and 36th strands, then with 15th to 18th, 1

Macramé Lace.

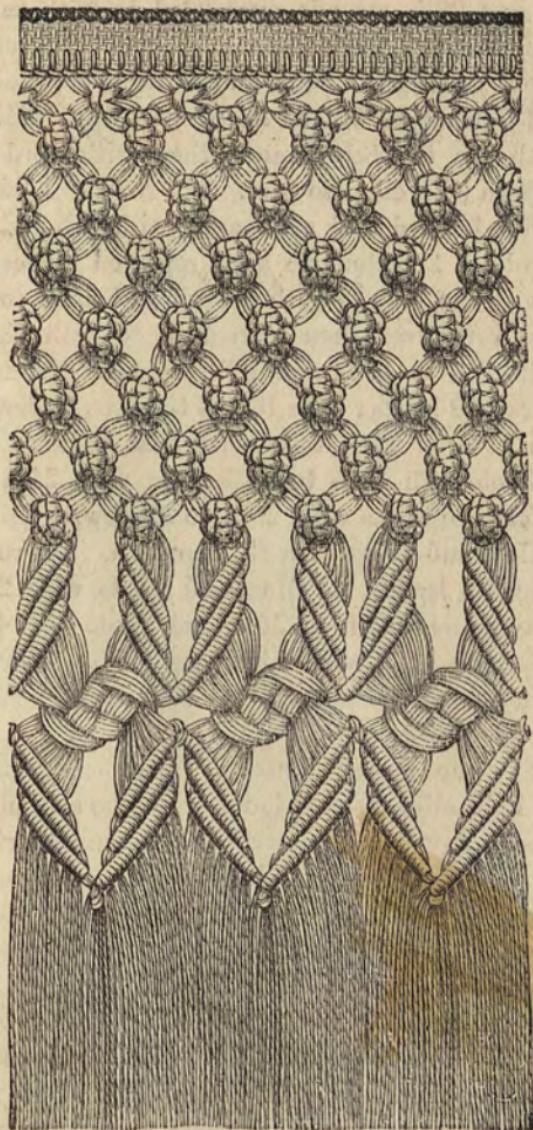
chain knot over 19th to 22nd and then 1 with 22nd to 19th over



420.—THE QUEEN PATTERN.

The Alberta Pattern.

18th to 15th, repeat the same pattern with the 27th to 30th, over



421.—THE ALEXANDRA PATTERN.

31st to 36th and *vice versa*, then 2 double knots with 21st and 22nd, 27th and 28th strands over 23rd to 26th as foundation, with 17th and 18th 1 buttonhole knot over 19th and 20th, and 1 buttonhole knot with 34th and 33rd over 32nd and 31st. 5th row: 3 times take 6th as leader and work Macramé knots over it with 7th to 18th strands, then with 43rd as leader a similar pattern with 42nd to 31st. 6th row: * 1 knotted bar as follows: with 1st and 2nd alternately with 5th and 6th strands over 3rd and 4th 1 buttonhole knot repeated 6 times; work the same bar with the 11th to 17th strands and 32nd to 38th, using 3 strands to work over, then with 43rd to 48th like 1st to 6th strands, with 8th to 10th and 39th to 42nd strands, 2 double knotted bars of 8 knots; with 18th 3 times as leader, 6 Macramé knots with 19th to 24th, then with 31st 3 times as leader, 6 Macramé knots with 30th to 25th, then with 24th as leader 3 times, 6 Macramé knots with 26th to 31st, with 25th 3 times as leader, 6 Macramé knots with 23rd to 18th. 7th row: with 1st strand twice as leader, 23 Macramé knots with 2nd to 24th, with 48th twice as leader, 23 Macramé knots with 47th to 25th, then 1 Macramé knot with 24th over 25th. Then consulting Illustration, knot 4 new strands 5 inches long to every group of 4, and cut the ends even.

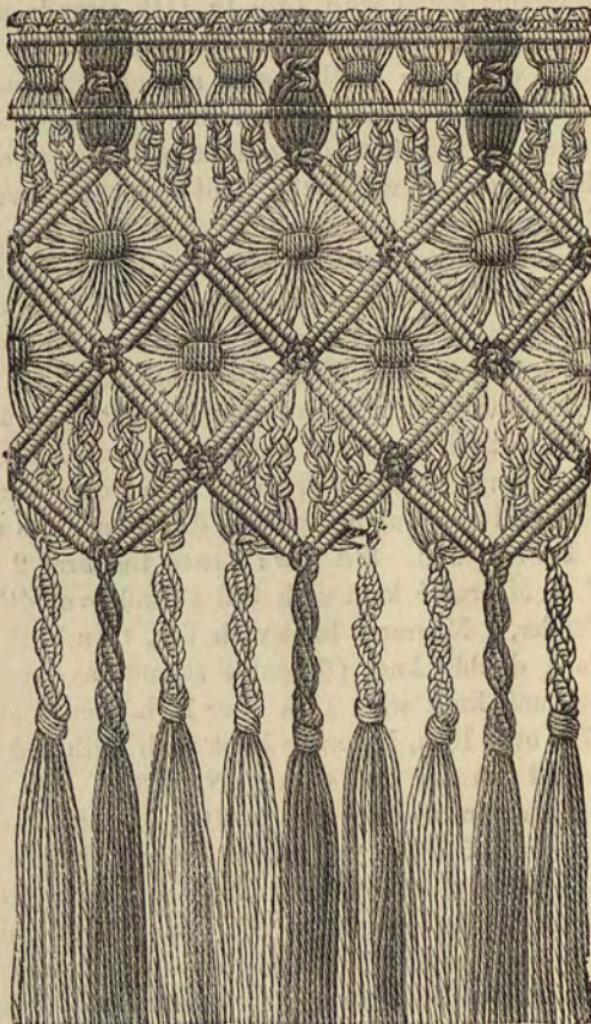
No. 420. The Queen Pattern. This handsome pattern is worked in light olive, dark red and pale blue cordonnet silk, and gold thread. Every pattern requires 8 strands of olive, 4 of red, 4 of blue, and 4 of gold wire-thread, all measuring 40 inches in length. Double them in half and tie chain knots in the middle, then, 1st row: Put them on a doubled foundation strand in the following order (working the cord): * 1 knotted strand of gold thread, 2 of olive, 4 of red, 2 of olive, 2 of gold, 2 of olive, 4 of blue, 2 of olive, 1 of gold, * repeat. 2nd row: over a second foundation strand one-third of an inch distant from the 1st, work a cord. 3rd row: * twice slant the 1st as leader over 2nd to 6th strands and work Macramé knots with

The Queen Pattern.

them over it, then thrice with the 7th as leader over 8th to 10th, working Macramé knots as before; then 3 times with the 14th as leader, Macramé knots with 13th to 11th strands, and with 20th twice as leader Macramé knots with 19th to 15th strands, repeat from *. 4th row: With first 4 strands 3 tatted knots, * for a spot 3 times alternately with the 5th over the 6th, 1 buttonhole knot, then 1 buttonhole knot with the 6th over 5th, then pass the 5th strand under the knot and out above it, and with the 6th strand work another buttonhole knot over it, close up to those before worked, with the 10th and 11th strands, 1 spot as before, with 15th and 16th a similar spot, with 17th and 18th 19th and 20th together, 1 double knot, with 1st to 4th strands of next pattern 1 double knot, then with 19th and 20th of one pattern and 1st and 2nd of next 1 double knot, then 1 double knot with 17th to 20th strands of one pattern, and 1 with 1st to 4th of next pattern *, repeat from *. 5th row: consulting illustration like 3rd row but in opposite direction. 6th and 7th rows: Like 1st and 2nd. 8th row: Leave the first 2 strands unnoticed, * 1 Macramé knot with 3rd strand over 4th, twice with 5 as leader, 1 Macramé knot with 6th, then with 7th to 14th strands 1 double knot (6 centre strands as foundation) twice, 1 Macramé knot with 15th over 16th, then 1 Macramé knot with 17th over 18th, 1 double knot with 19th and 20th of this pattern and 1st and 2nd of next *, repeat. 9th row: * with 1st as leader twice over 2nd to 10th strands, in slanting direction, 9 Macramé knots with those strands, then a similar pattern in opposite direction, with 20th as leader over 19th to 11th, but in the 1st row leave the 19th strand unnoticed, repeat from *, but in the repetitions leave the 2nd strand of every 20 unnoticed in the same manner as the 19th. 10th row: 5 times alternately place the 1st strand over the 2nd, and with the last work 1 Macramé knot, then * 4 times alternately a similar pattern with 3rd and 4th strands, leave next 4 strands unnoticed, with 9th to 12th strands 1 spot as follows: 4 double

Macramé Lace.

knots close up to each other, draw the 2 strands with which the knots were worked underneath and out above the place where

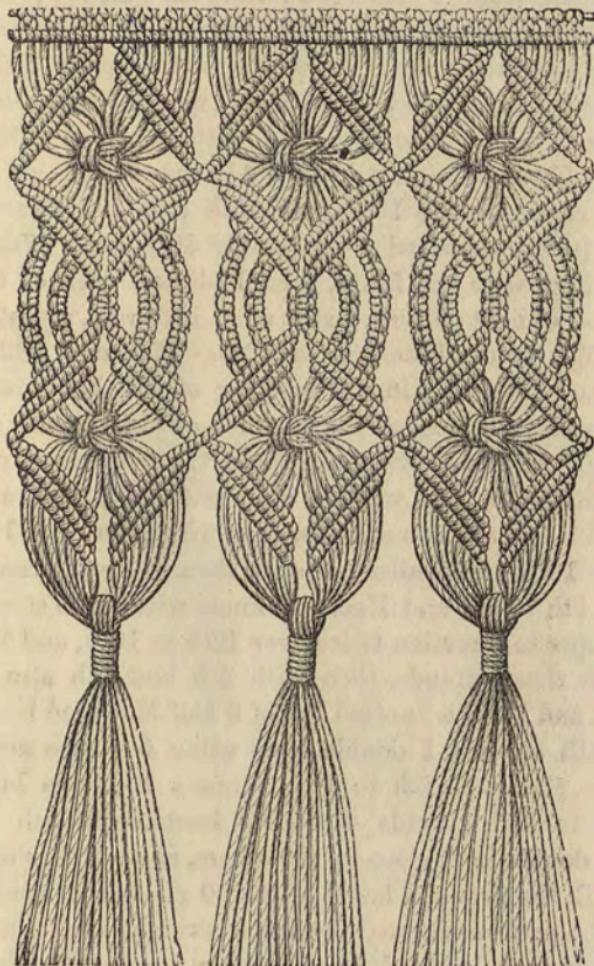


420.—FRINGE FOR PARASOL.

the knots began, then work another double knot close to the others, then leave next 4 strands unnoticed, 4 times alternately

The Queen Pattern.

lay the 18th strand over 17th, and work 1 Macramé knot with the last, then the 20th twice over 19th, and 1 Macramé knot



423.—FRINGE FOR A SUNSHADE.

with 19th; then a similar pattern with 2nd over 1st strand of next pattern, then with 19th and 20th 3 buttonhole knots over

1st and 2nd, then twice alternately the 20th over 19th, and 1 Macramé knot with 19th, and the same with 1st and 2nd of next pattern, repeat from *. 11th row: Like the 9th, but (consulting illustration) the rows of cord will be in opposite direction. 12th row: 1 spot as in 4th row, * twice alternately place 3rd strand over 4th and 1 Macramé knot with 4th, then 3 times alternately 5th over 6th and 1 Macramé knot with 6th, then with 7th to 14th half a Genoese knot, using the 6 centre strands as foundation, 3 times alternately 16th over 15th and 1 Macramé knot with the latter, then twice alternately 18th over 17th and 1 Macramé knot with the latter, then 19th and 20th of this and 1st and 2nd of next pattern, 1 spot as in 10th row, repeat from *. 13th to 16th rows: Like 9th to 12th. 17th and 18th rows: Like 9th and 10th, only in the working of this last row only 3 spots are worked—those at the junction of the last row of cord. 19th row: * 13 times alternately place the 1st strand over the 2nd, and with this last work 1 Macramé knot, then a similar pattern with 3rd and 4th strands, then with 18th over 17th and 20th over 19th two similar patterns, then twice alternately the 10th over 9th to 5th and Macramé knots with these strands, the 11th in opposite direction twice over 12th to 16th, and Macramé knots with these strands, then with 5th and 6th strands, and with 15th and 16th, a knotted bar of 6 half Macramé knots, with 7th to 14th strands 1 double knot using 6 centre strands as foundation, then with 5th to 16th strands 1 double knot, then with 7th to 14th strands 4 double knots, with 5th to 16th strands 1 double knot close to the others, so that they appear as a spot, with the first and last 4 of the 20 strands 1 double knot close to the patterns formed by these strands, then about one-third of an inch lower down 1 double knot with 5th to 16th strands, then with the same strands 2 double knots as in illustration, so that the strands used as foundation form a set of loops, then with the middle 8 strands of the pattern 5 double knots; then with the other 8 ends 2 double knots underneath

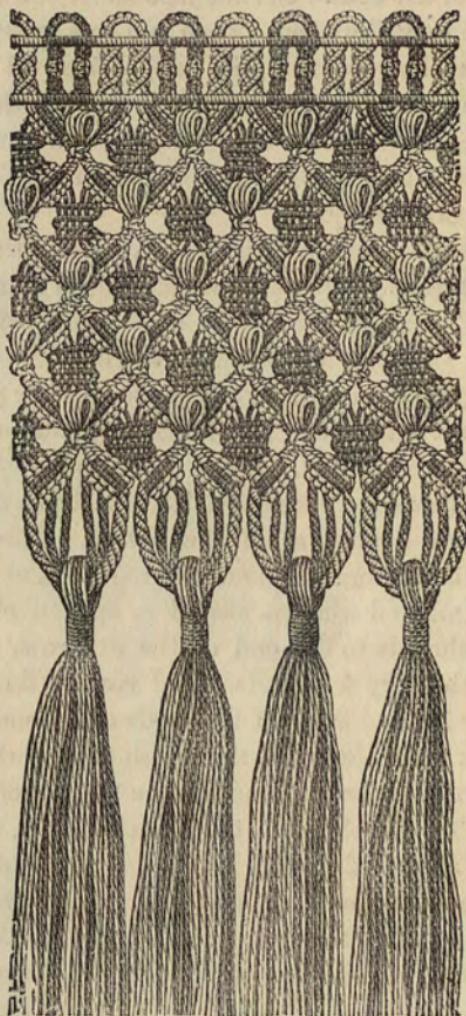
The Alexandra Pattern.

these knots, then with 1st, 2nd, and 9th and 20th 1 double knot over the whole of the centre strands just under the other knots, causing them to look like a spot. Then add to a group of new silk strands, 8 inches long, doubled in half, and of all the colours used, by hanging them over the loop formed by the last knot. With gold thread bind them into a tassel, and then work over every 4 strands between rows 2 and 3 and rows 6 and 7, with gold thread in *point de reprise*.

No. 421. The Alexandra Pattern. This effective fringe is, in the original, knotted with the ravelled ends of an antimacassar of sieve-makers' canvas, worked in cross-stitch with coloured ingrain cotton. It can be worked, however, in coarse flax thread, in wool, in silk, or in twine, as the worker pleases; the strands being put on in the usual manner, and a cord worked before the pattern is begun. But in the present instance the border of the antimacassar is unravelled to a depth of 20 inches, and the edge buttonholed as in Illustration. Throughout the first 8 rows of the pattern 3 strands are regarded as one, so that it must be remembered when a strand is spoken of it consists invariably of 3 threads to the end of the 8th row. 1st row: 1 double knot with every 4 strands. 2nd row: * for a spot, take the last 2 of the 1st and the first 2 strands of the next knot, and with them work 4 double knots, then push the working strands up between the 2 central strands above the 1st of the 4 knots and work another double knot close to the last *, repeat. 3rd to 8th rows: Like the 2nd, but make the spots of every succeeding row come between those of the previous row. 9th row: (Every pattern requires the strands of 2 spots of the last row, and in this and the following rows every 2 threads make 1 strand instead of every 3), * with the 6th three times as leader slanting to the left, 5 Macramé knots with 5th to 1st strands, then with 7th three times as leader to the right, 5 Macramé knots with 8th to 12th strands, repeat from *. 10th row: * 1 Macramé knot with 12th strand of one pattern over 1st of next

Macramé Lace.

(these 2 strands were leaders in row 9), then a Josephine knot



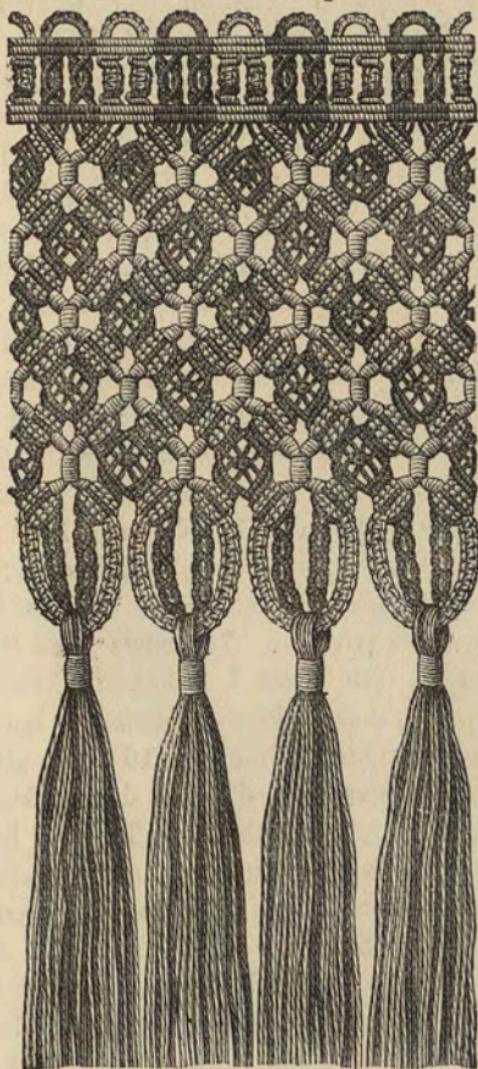
424.—THE RHODA PATTERN.

with every 12 strands, * repeat. 11th row: Like the 9th, but in reverse position.

No. 422. Fringe for a Sunshade. For this two shades olive

Fringe for a Sunshade.

Macramé silk are used, and the spots are afterwards em.



425.—THE MIRANDA PATTERN.

broidered in old gold silk over the light olive knots. Prepare a number of strands of silk, twice as many light as dark, measuring $1\frac{1}{2}$ yards long. Knot these on a double foundation strand of

Macramé Lace.

olive twine, put on 2 of dark, 4 of light, and so on. 1st row: Work a cord over a second foundation strand of twine. 2nd row: Work a double knot over every 6 centre threads with the 1st and 8th of each group of light strands, and a Solomon's knot over every 8 dark strands, using the centre 6 as foundation. 3rd row: Like the 1st. 4th row: Every pattern requires 24 strands, 8 light on each side of 8 dark, work a double knot over the centre 6 of the 8 dark strands using the 9th and 16th for the knot, with the 1st to 4th strands, 1 knotted bar of 6 chain knots, with 5th to 8th, 1 knotted bar of 4 knots, with 17th to 20th, a bar like the last, with 21st to 24th, one like the first-mentioned. 4th row: With the 9th and 10th (dark strands) as leader, 8 Macramé knots with 8th to 1s strands, then with 11th and 12th a similar row with same strands, with 15th and 16th, then 14th and 13th 2 similar rows in reversed position with the 17th to 24th strands. 5th row: 1 Solomon's knot as in row 2 with every 8 dark strands, and 1 double knot with first and last of every 16 light strands over the other 14. 6th row: Like the 4th, but in reverse position. 7th row: Like the 5th. 8th row: Like the 4th. 9th row: 1 Solomon's knot with every dark group of strands, 2 short knotted bars of 4 knots, enclosing 2 knotted bars of 8 knots with every 16 light strands. 10th row: Like the 4th in reverse position, 1 double knot with first and last of every 8 strands. 11th row: Twisted bars of every 8 strands, the centre 6 being foundations and the stitch 15 times repeated. Then knot the strands and cut them even.

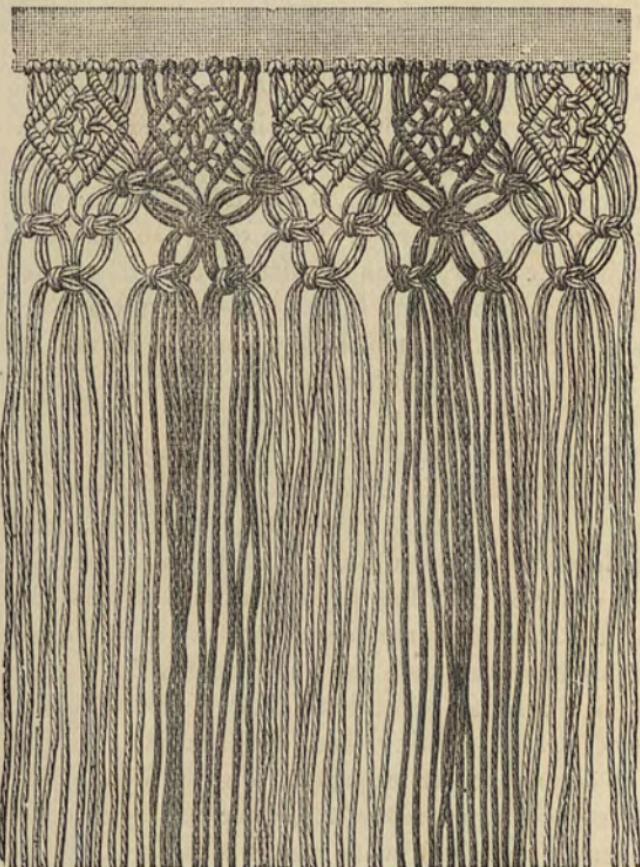
No. 423. Fringe for Sunshade. This fringe is strong crème cordonnet silk. Along a doubled foundation knot a number of strands divisible by 8, and 1 yard long, doubled in half. 1st row: Over a second foundation strand work a cord. 2nd row: Every pattern requires 16 strands, place the 8th 3 times as leader over 7th to 1st, and with them work Macramé knots; in the same manner, but in reverse position, work a similar pattern, with 10th to 16th strands over the 9th. 3rd row: Leave the 2 first strands

unnoticed, with the 3rd to 14th, 1 large double knot with 3 strands from each side over the 6 centre strands, leave 15th strand unnoticed, with the first strand of next pattern, 1 Macramé knot over the 16th strand. 4th row: Like the 2nd, but in reverse position. 5th row: With the 1st over 2nd and 3rd as foundation, 9 tatted knots, with the 4th over 5th and 6th, 6 tatted knots, with 7th and 10th over 8th and 9th as foundation, 3 double knots, then with 13th over 12th and 11th, 6 tatted knots, with 16th over 15th and 14th, 9 tatted knots. 6th to 9th rows: Like 2nd to 4th. 10th row: With every 16 strands 1 double knot, using the centre 12 as foundation, then take 6 new strands 5 inches long, double them in half and hang them over the knot, then bind the 4 that formed the knot and the 12 new ends firmly into a tassel. The remaining 12 ends must be securely turned up and stitched at the back, then cut off.

No. 424. The Rhoda Pattern. This fringe is made in peach and olive Macramé silk. Prepare a number of strands of both colours, $2\frac{1}{4}$ yards long. Take up 2 strands of peach colour, double them in half, then using 1 of them as foundation work with the other 8 tatted knots quite in the middle of the foundation strand. In the same manner proceed with 2 olive strands; then 2 peach, and so on. 1st row: over a doubled foundation strand, on the frame or cushion, work a cord with the prepared groups of strands, putting them on alternately in colour. 2nd row: * (every pattern requires 16 strands, 4 peach, 4 olive, and these are numbered afresh after the completion of each succession of stitches), with peach strands, 1 Macramé knot with 2nd over 1st, 3 Macramé knots with 3rd to 1st over 4th, 1 Macramé knot with 2nd over 1st (just before this was the 4th strand), but from the opposite side to the last Macramé knot, 1 Macramé knot with 4th over 3rd, working from left side, then 1 Macramé knot with same strand over same, working from the right, 2 Macramé knots with 2nd, and 1st strands over the same strand, 1 Macramé knot with 4th over 3rd, repeat this for next

Macramé Lace.

4 peach strands, then with first 4 olive strands 5 double knots, using 1st and 4th to knot with over 2nd and 3rd, then from the back bring the 1st and 4th strands up through the point where the

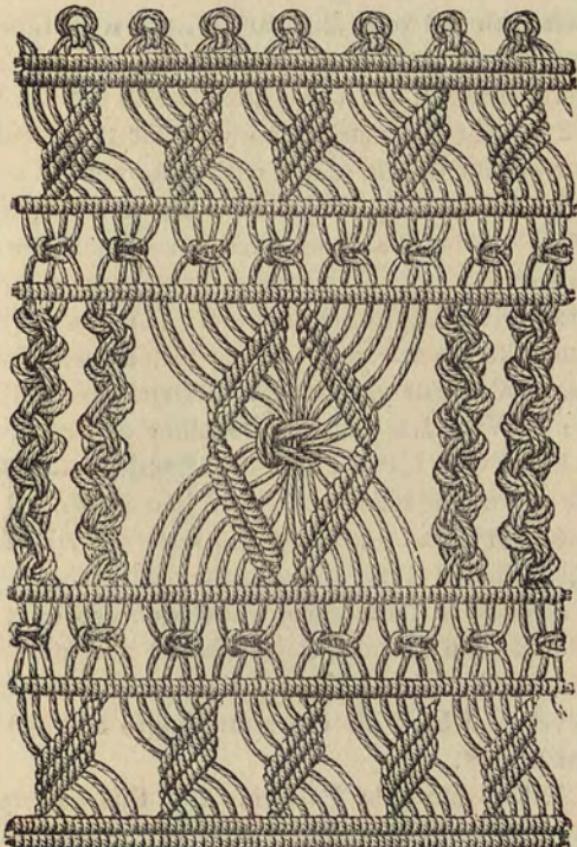


426.—THE ADELAIDE PATTERN.

st knot began, and close under the last knot work a Solomon's knot. This forms a spot, repeat the same for the next 4 olive strands, then repeat from *. 3rd row: Like the 1st. 4th row: * 16 strands for each pattern, 8 olive with 4 peach on each side,

The Rhoda Pattern.

lay the 5th to 8th strands (olive) over the 4th (peach), and with the last work 1 Macramé knot over each of those strands, then lay 3rd over 4th to 7th and work 4 Macramé knots with those strands (olive), lay 2nd over 4th to 7th, and work 4 Macramé



427.—PATTERN FOR WORK-BAG, 428.

knots with those strands, then with 1st strand 1 Macramé knot over 4th to 7th strands in succession, with 9th to 16th strands work a corresponding pattern to 1st to 8th strands, but in opposite direction, then repeat from *. 5th row: with 1st

Macramé Lace.

(peach) of next 16 strands 3 buttonhole knots over 2nd to 4th (together) to the left, then 3 buttonhole knots to the right with the 8th over 7th to 5th strands, then for a group of loops work 1 buttonhole knot to the right with the 8th over 7th to 1st, and 1 to the left with 1st over 2nd to 8th, put a half-inch mesh or wooden needle under 2nd to 7th strands, and work a double knot over them with the 1st and 8th close to the last buttonhole knot and draw out the mesh, then with 1st 3 buttonhole knots as before over 2nd to 4th, and 3 with 8th over 7th to 5th, with 9th as leader horizontally, 7 Macramé knots with 10th to 16th strands, * with 9th still as leader laid in same manner over same strands, a second row of 7 Macramé knots, repeat from * once, then repeat from beginning of row. 6th row: (Consulting Illustration) like the 4th row. 7th to 14th rows: Work the 5th and 6th rows alternately, but with reference to the Illustration. 15th row: * With 1st and 2nd together as leader, 7 times 2 Macramé knots with the 3rd and 4th strands, with 13th to 16th ends work a corresponding pattern, 7 times with 5th as leader, 1 Macramé knot with 6th, repeat the same for 7th and 8th, 9th and 10th, 11th and 12th strands, then with the centre 12 of every 16 strands as foundation, work a double knot with 1st, 2nd, 15th and 16th strands, then take 22 new strands of olive and peach silk 8 inches long, hang them over the knot, make the ends even and bind all the strands into a tassel with olive silk, repeat from *.

No. 425. The Miranda Pattern. For this pattern also two colours are used and the material is Macramé or cordonnet silk. In the original the colours are gold and dark brown. The strands are prepared and the 1st row is worked in the same manner as in Illus. 424. 2nd row: Over a second foundation strand work a cord as in 1st row. 3rd row: * Lay the 4th over 3rd to 1st strands, and with them work 3 Macramé knots, then bring the same leader back to its first position, working 3 Macramé knots over it with 1st to 3rd strands, then with the

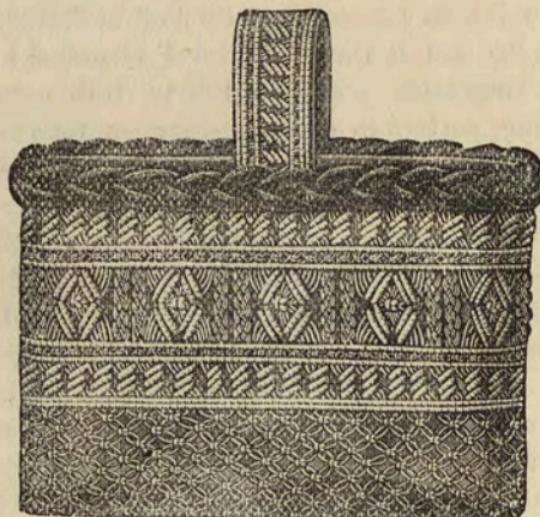
The Miranda Pattern.

same 4 strands work a spot like that described in the 2nd row of Illustration 424, then repeat the pattern at the beginning of this row with the same 4 strands, then with the next 4 strands repeat the whole of the foregoing pattern, and with the next 8 strands repeat the pattern, for which directions are given in row 2 of Illustration 424. 4th and 5th rows: Like 1st and 2nd rows. 6th row: * lay the 4th of next 16 strands over the 5th to 8th and work 4 Macramé knots, then with the 3rd 1 Macramé knot over 4th to 7th in succession, with 2nd as leader, 4 Macramé knots with 3rd to 6th, then with 1st 1 Macramé knot over 2nd to 5th in succession, with the 9th to 16th strands work a corresponding pattern in opposite direction, then repeat from *. 7th row: Lay the 1st over 2nd to 4th strands, and with them work 3 Macramé knots, then the 1st over 2nd and 3rd, and 2 Macramé knots with these, the 4th twice over 3rd to 1st, and Macramé knots with these strands, * the 1st to 4th of next 16 strands close underneath the knotted pattern of the last row, make a single knot, with the 5th to 8th strands a corresponding knot, then with all the 8 strands another knot and dividing the strands afterwards, 2 more knots of 4 strands each as first described, then with 11th to 9th 4 Macramé knots over 12th, with 14th to 16th, 3 Macramé knots over 13th, with 12th to 10th, 3 Macramé knots over 13th, with 14th and 15th, with 11th to 14th 1 double knot, with 10th to 12th, 3 Macramé knots over 9th, with 15th to 13th, 3 Macramé knots over 16th, * repeat. 8th to 16th rows: Like 6th and 7th rows. 17th row: * With the 1st to 4th, and with 13th to 16th strands two bars of 10 double knots, lay the 7th strand over the 8th, and with the 8th work 1 Macramé knot to the left and 1 to the right, over the 7th, then lay the 5th over 6th to 8th strands, and work 3 Macramé knots over it with those strands, †, then with the same strand the last knot was worked with work another in opposite direction over the same leader, then 1 Macramé knot to the right and 1 to the left with the 5th over the 6th, and then 2

Macramé Lace.

Macramé knots with 7th and 8th over the same strand, † repeat thrice, then work a corresponding pattern with the 9th to 12th strands but in opposite direction, then 1 double knot with the 16 strands, using the centre 12 as foundation; then add 12 new strands of both colours, 6 inches long, double them in half, hang them over the knot and with gold silk bind into a tassel, repeat *.

No. 426. The Adelaide Pattern. This fringe is a suitable

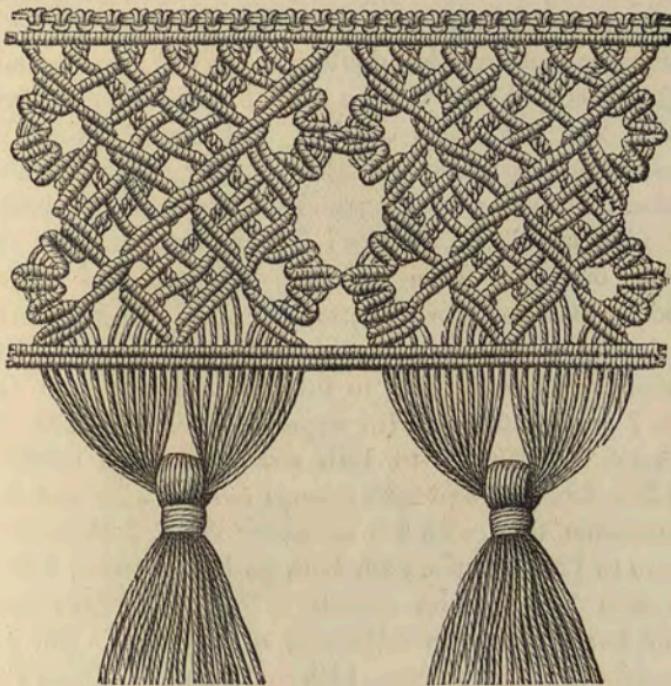


428.—WORK BAG.

pattern for working in arrasene, on account of its light open pattern. It is worked in two colours, or in light and dark shades of one colour. In the Illustration the strands are knotted on to the edge of the material the fringe is intended for; they should be one yard long. 1st row: * every pattern requires 12 strands, with the 6th as leader to the left 5 Macramé knots with 5th to 1st, with 7th as leader to the right 5 Macramé knots with 8th to 12th, repeat from *. 2nd row: * 1 open knot with the centre 4 strands of each pattern, 2 open knots with centre

Work Bag.

8 of each pattern, 1 open knot with centre 4, repeat from *. 3rd row: Like 1st, but in reverse position. 4th row: With last and first 6 strands of every 2 patterns 1 open knot, using first and last 2 strands to knot with. 5th row: 1 open knot with every 6 strands of light patterns, 1 open knot with every 12 of dark patterns. 6th row: 1 open knot with every 8 strands.



429.—THE EXCELSIOR PATTERN.

Nos. 427 and 428. Work Bag ornamented with Macramé Work. Take two pieces of red satin about 7 inches deep and 25 inches long. Make it into a bag like that in Illus. 428 by putting a piece of cardboard between the two pieces of satin, joining up the side and bending it into a long ellipse. For the knotted work take a double foundation strand of proper length (measure round the bag for it) and join the ends neatly together, then

Macramé Lace.

stretch it over the frame or cushion. Seven more foundation strands may be prepared in the same manner. Then prepare a number of strands (of coarse linen flax thread in the original) $1\frac{1}{2}$ yards long by tying every 2 together in the middle, not drawing the knot up tight, but leaving a small circle above it (see top line of Illustration 427). Each pattern requires 24 strands, about 120 will be needed in the first instance, giving the requisite number when doubled. 1st row: Put on a second foundation strand and work a cord over it with the prepared strands. 2nd row: Like the 1st. 3rd row: * 3 times use the 6th of every 6 strands as leader slanting to the left, and with the other 5 strands work Macramé knots over it, * repeat. 4th row: Like the 1st. 5th row: 1 double knot with every 4 strands. 6th row: Like the 1st. 7th row: 24 strands are needed for each pattern, a knotted bar of 10 half-Macramé knots with the 1st to 4th strands, then with 12th twice as leader 7 Macramé knots with 11th to 5th strands, with 13th twice as leader, 7 Macramé knots (in opposite direction) with 14th to 20th strands, with 5th to 16th strands 1 large double knot, using 5th, 6th, 19th and 20th strands to knot with and the rest as foundation, then with 5th as leader twice, 7 Macramé knots with 6th to 12th strands, with 20th as leader twice, 7 Macramé knots with 19th to 13th strands, with 21st to 24th strands a knotted bar like at the beginning of the row. 8th to 13th rows: Like 6th to 1st rows. 14th to 23rd rows: Open knotting with every 4 strands. When the knotting is finished, sew the work on to the bag at the top, then at the bottom cut the ends off about an inch from the last row of knots, turn them in between the two pieces of satin, and stitch each end firmly to the cardboard, then finish off neatly. For the handle of the bag take a piece of cardboard, cover it with satin, and then with Macramé work as follows: knot 60 strands 12 inches long on a double foundation of the same length. 1st row: Over a 2nd foundation strand work a cord. 2nd row: 1 double knot with

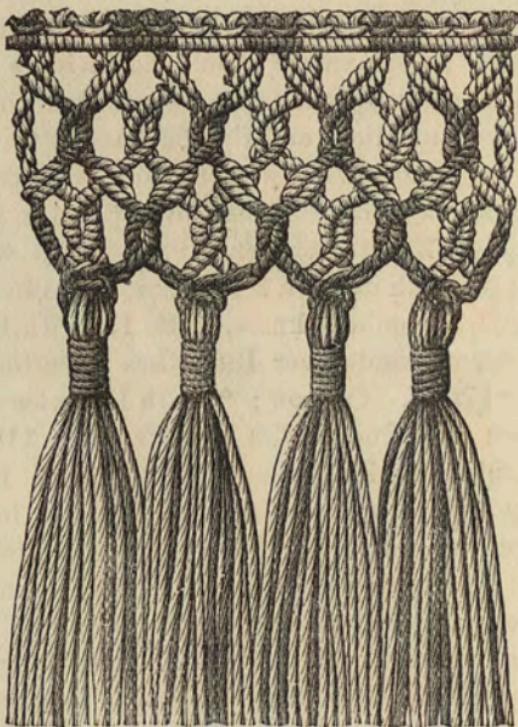
The Excelsior Pattern.

every 4 strands. 3rd row: Like the 1st. 4th row: With every 4th strand 3 times as leader, 3 Macramé knots over it with 3rd to 1st strands. 5th to 7th rows: Like 1st to 3rd. Tuck the remaining ends neatly under the cardboard handle, and sew the work fast. Round the bag sew a plait of red chenille.

No. 429. The Excelsior Pattern. This pattern, which is shown in the original size in No. 429, is worked in fine linen thread. Knot a number of strands 12 inches long on a double foundation strand; the number should be divisible by 24. 1st row: A cord over a second foundation strand. 2nd row: * Leave the first 2 strands unnoticed and the 23rd and 24th over every 24 strands, 2 buttonhole knots with the 5th with the 6th, with 3rd, 5th, and 6th 3 Macramé knots over the 4th, with 7th to 10th, 11th to 14th, 15th to 18th, and 19th to 22nd work similar patterns, then with 6th and 5th 2 Macramé knots over 7th, with 7th over 8th, 2 buttonhole knots, with 17th, 19th, and 20th strands 3 Macramé knots over 18th, then 2 buttonhole knots with 18th over 17th *. 3rd row: * With 1st twice as leader, 5 Macramé knots with 2nd to 6th strands, with 11th twice as leader in opposite direction 4 Macramé knots with 10th to 7th, and a corresponding pattern with 14th twice as leader and 4 Macramé knots with 15th to 18th in opposite direction, with 23rd to 19th over 24th as leader twice, 5 Macramé knots in opposite direction, repeat from *. 4th row: * With 4th as leader, 3 Macramé knots with 3rd to 1st, then 3 Macramé knots with 1st to 3rd, the 4th still being the leader and held slanting to the right, repeat this twice, then with 21st as leader a similar pattern with 24th to 22nd, with 5th twice as leader, 3 Macramé knots with 6th to 8th, with 20th twice as leader in opposite direction 3 Macramé knots with 19th to 17th strands, with 14th over 13th, 2 buttonhole knots, and 3 Macramé knots over 12th with 11th, 13th and 14th, 2 buttonhole knots with 15th over 16th, 2 with 11th over 12th, repeat from *, but in each repetition join the new pattern to the last, as shown in Illustration, by

Macramé Lace.

drawing the leader-strand through the last pattern with a crochet hook. 5th row: Like the 3rd, but in reverse position. 6th row: * Leave first and last 2 strands unnoticed, with 3rd to 10th and 16th to 22nd, a pattern like that with 9th to 16th strands in 4th row, with 13th twice as leader, 3 Macramé knots with 14th, 12th, and 11th strands, repeat from *. 7th, 8th, and



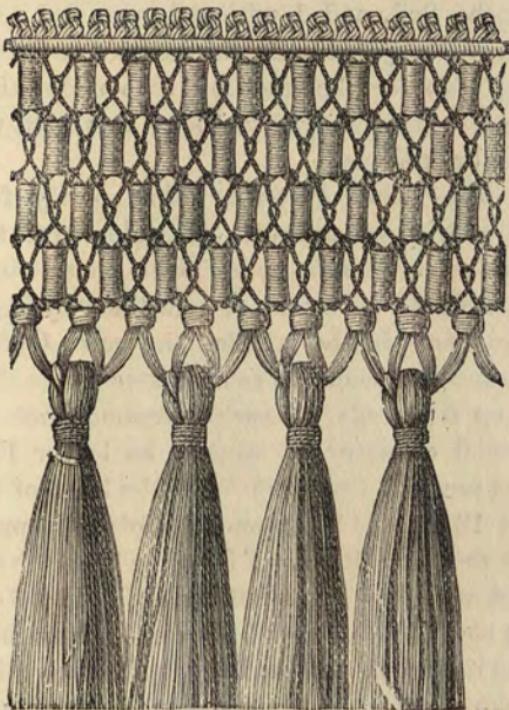
430.—THE LATTICE PATTERN.

9th rows: Like 3rd, 4th, and 5th rows. 10th and 11th rows. Like the 1st. Now tie the first and last 12 strands over each other, sew them firmly together and hang 15 new 4 inch strands over the knot, bind the whole into a tassel and cut the ends even.

No. 430. The Lattice Pattern. For this pattern use white

The Lattice Pattern.

and red Oriental wool or red and light olive Macramé silk. Put on an equal number of strands 24 inches long of both colours, 2 light, 2 dark. 1st row: over a second foundation strand work a cord. 3rd row: Every pattern requires 8 strands, * 1 Macramé knot with the 3rd over the 4th, with 1st twice as leader, 3 Macramé knots with 2nd to 4th, then 1 Macramé knot with 6th



431.—THE EDNA PATTERN.

over 5th, with 8th twice as leader, 3 Macramé knots with 7th to 5th, then 1 Macramé knot with 8th over 7th, repeat from *. 4th row: 3 times alternately place the 2nd strand over the 1st, and work 1 Macramé knot with the last, * with 3rd of next 4 strands as leader, 2 Macramé knots with 2nd and 1st, then with the same strand (1st) as the last Macramé knot was worked work another

Macramé Lace.

over the same leader but from the opposite side, with the 4th over the 3rd strand, 1 Macramé knot to the left, 1 to the right, then with the same strand as leader 1 Macramé knot with 2nd strand, repeat from * 6 times, then work the same pattern as that which began the row. 4th row: Like the 2nd, but the knotting must correspond with Illustration. 5th row: Like the 3rd, but at the close of each pattern work 1 Macramé knot with the 1st over the 2nd, and 1 with 4th over 3rd. 6th row: 1 double knot with every 8 strands, the centre 4 as foundation and the 2 on each side for the knotting, then under these double knots hang 4 new strands 4 inches long and bind them into a tassel with the dark shade.

No. 431. The Edna Pattern. This pretty fringe is of cordonnet silk with a network of gold wire thread and tassels of vari-coloured silk bound with gold wire. Cut a number of strands 24 inches long, take them up in groups of 6 and tie 2 chain knots in the middle. 1st row: Over a doubled foundation strand (twine of the same colour as the silk), work a cord, taking up 6 threads for each Macramé knot. 2nd row: Over the first 6 of every 12 strands as leader $1\frac{1}{2}$ Macramé knots with the next 6. 3rd row: With the last 6 of first 12 and first 6 of next 12 strands $1\frac{1}{2}$ Macramé knots as in previous row. 4th row: Like the 2nd. 5th row: Like the 3rd. 6th row: A half Macramé knot with the second 6 over the first 6 of every 12 strands. 7th row: With every 4 groups of 6 strands 1 double knot one-third of an inch distant from the 6th row, the knotting being done with the first and last 6 strands over the other two groups of 6 as foundation, then over each double knot hang a group of new strands for the tassels and bind them with gold wire. Then with red cordonnet silk, or with gold wire, work the netting in lace stitch from left to right and then from right to left, with reference to Illustration as the work proceeds.

CHILDREN'S FANCY WORK.

DOLL'S-HOUSE AND FURNITURE.

How a Child may Amuse Itself—Stringing Beads—Card-Work—Dolls'-Houses—Making—Papering—Furnishing—Furniture made of Cardboard and Cane—Whatnot—Mirror—Wardrobe—Model Gardens, Farms, &c.

GIRLS, from the tiniest upward, will generally amuse themselves for hours with their dolls; and if they possess a small pair of scissors (which can be bought for sixpence at any fancy repository, with *round* and blunt tips, especially intended for children's use), they can, if mother will supply them with odds and ends of silk, &c., cut out things, and adorn their dollies as they please. If, too, they are allowed needle and thread—and the tiny mites will soon become careful with the former rather dangerous toy if taught early—they can fashion the pieces into caps, pinafores, or whatever their fancy dictates, and to have cut out and made something all their "very own selves" is infinitely more pleasant to their little feelings than the gifts from mother or nurse of more elaborate constructions. Stringing beads is another amusement of which girls are generally fond, and it offers what is most tempting to the child-mind—variety—as so many things can be made with a few bright-coloured beads; but care must be taken that baby's rosy mouth is not made the receptacle for a great number of them, as will be the case if the chubby fingers are allowed to meddle with the "pitty sings." With a few pieces of perforated cardboard dolly can have brooches, lockets, sprays for the hair—in fact, quite a display of jewels. Some of the grown-up members of

Children's Fancy Work.

the family can cut the cardboard into different shapes—oval or heart-shaped for lockets, round or horseshoe for brooches—and the children, armed with fine needles and thread, can sew on the beads, making different sets of ornaments with the different coloured beads, say a turquoise and pearl with pale blue and dead-white beads, a ruby and diamond set with deep red and sparkling white ones, &c., arranging the beads as they fancy or as mother suggests, and finishing with a setting of yellow or steel beads for gold or silver, as the case may be. Then dolly must have a jewel-case. Any small box with a lid, such as a Tamar Indian box, does beautifully for this; it can be stuffed with wadding and lined with pink or blue silk, under the supervision of some older person (the children, though, doing all the work, for in this will be the pleasure to them); then the necklaces, brooches, &c., are laid in in regular order. Little slits may be cut for the rings, which may be strung on the cotton or worked on narrow strips of the cardboard and button-holed over to make them neat. If the children are not equal to the task of buttonholing, no doubt mother will help.

Endless as is the variety of amusements to be found for the little ones, nothing gives so much real and lasting satisfaction as a doll's-house, and this, like many other things, can be made at home if there happen to be a good-natured big brother who will condescend to interest himself in the work. There are always packing-cases about, stored away in cellar or attic, one of which could be spared for the purpose; this, then, with a few deal boards, some two-inch screws, a pair of hinges, some nails and smaller screws, a hasp for the door, glue-pot, and last, but not least, the willing brother or uncle with his box of carpenter's tools, can be quickly converted into a charming *doll's-house*. The case, after being thoroughly cleaned, should be set on end, and the places for floors and partitions marked out, if only large enough to admit of two rooms, so much easier to make, as it will only want one shelf in the middle for the

bedroom floor, the end of the case itself doing duty as a floor for the sitting-room. If large enough to admit of *four* rooms, then a piece of board should be sawn off evenly, the edges, all but the front one, smeared with glue, and this should be fitted into the case, at about the centre; this would be the bedroom floors; then, after proper measurement, another piece of wood should be prepared and slid in edgeways between this floor and the ceiling at about the middle; this will be the partition wall between the two bedrooms; for these should certainly both be bedrooms, not allowing one to be used as a drawing-room, for children may thus be taught, even in their play, that it is necessary to health and wellbeing that sleeping accommodation should not be in any way curtailed.

This floor and partition may be made firm by the use of the two-inch screws, which can be driven in from the outside, the heads being concealed by papering when the carpenters have completed their work, and the house is in the hands of the paperhangers. After this, a partition of the same kind will be required below to separate the sitting-room from the kitchen. The papering should be done before the door is put on, as the house is much easier to turn about then. White foolscap does best for the ceilings, and any scraps of wall-paper can be used for the other parts, only care must be taken that the *pattern* on the paper or papers is small, or the rooms will be dwarfed and ugly.

If the wax and china ladies who are to inhabit this little mansion are æsthetic in their tastes, and insist on a dado in their parlour, it can be made thus:—Take some white foolscap, such as that used for the ceilings, cut it to the length required for the walls, then with pencil and rule draw some faint lines on the paper perpendicularly and about an inch and a half apart. This done, cut some strips of coloured paper, blue, green, or red, whichever best suits the tone of the room, and paste these on the white paper (using the pencil lines as a

Children's Fancy Work.

guide), bringing them to within three inches of the bottom; then add a horizontal line of the same to hide the ends.

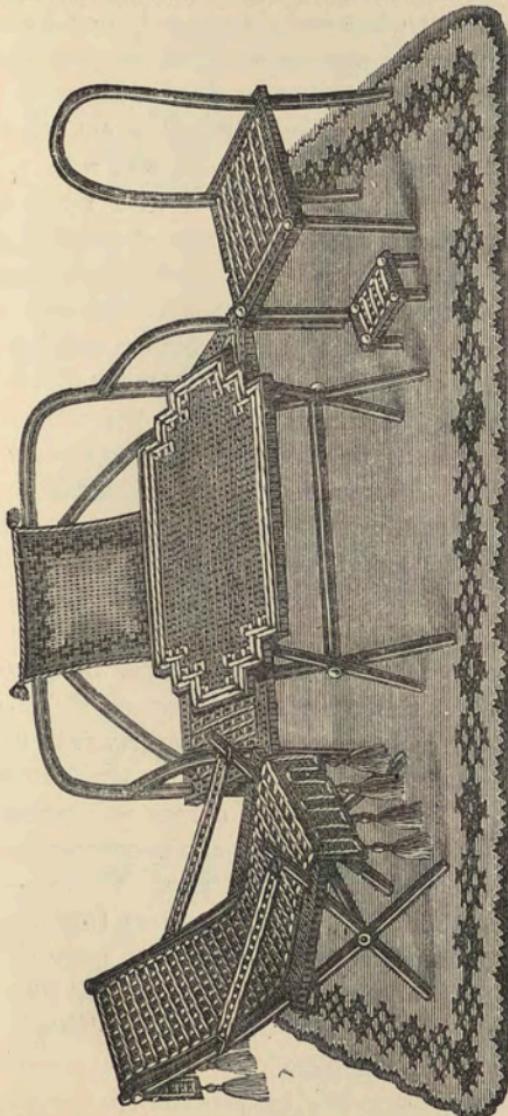


1.—DOLL'S WINDOW-CURTAINS.

Now comes the dado, the making of which will give intense

Doll's Cardboard Furniture.

delight and amusement to the little ones. If wanted very simple, turn out mother's collection of crests, pick out the



2.—CARDBOARD FURNITURE FOR DOLL'S HOUSE.

darkest, and arrange them as they look best on the white paper

Children's Fancy Work.

you have left below the horizontal strip of coloured. The crests should be stuck on with gum, as it is better for them than paste, and when tastefully arranged they have a pretty effect; but a much more elaborate one can be made thus: collect all the old valentines, Christmas cards, &c., those which you do not particularly care to keep, and pick off or cut out from them all the tiniest figures of birds, insects, &c., with which these works of art generally abound; these, with some bunches of flowers, miniature trees, and tiny cupids disporting themselves in the shade, will, if arranged so that the birds appear to be flying or perching on the branches of the trees, and the insects crawling about beneath among bright flowers and grasses, make quite a charming dado, but it is much more difficult to make than the other, though the planning of the attitudes for the different figures will, as we have before remarked, afford great amusement. In this, too, mother's paint-box will be required, as the foreground will want "touching up" a bit; but with a little patience and perseverance all slight difficulties can be surmounted.

Our paper-hanging being finished the next things to be considered are the carpets for the different rooms. Strips of ordinary carpet of a neutral tint, or with a coloured stripe on a dark ground, will do for each room if such strips are to be found; if not, then they must be manufactured by the children themselves. For pieces of a large-patterned carpet—a geometrical, for instance, or one with sprays of leaves or huge bunches of flowers—would be altogether out of place here. We may be thought "fussy" on this point, but we cannot help thinking that it is bad for the children if the idea is allowed to grow on them that "anything will do," even when they are only at play-work. *If a thing is worth doing, it is worth doing well.* This is one of the wise old saws which, coming from the lips of their elders, are apt to be thought very tiresome by juveniles, but the practice of which, in early life, has been wont to bring forth good fruit in

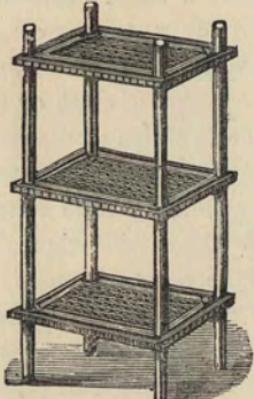
Carpets and Rugs.

after-years. So with the furnishing of our doll's-house, though it is only nominally for the *amusement* of the children, there is no reason why it should not have care and attention bestowed upon it when it may, like Miss Edgeworth's tales, combine instruction with the amusement. But to return to our carpets: if no such scraps as those which we have suggested can be found, then they can be made out of old strips of cloth or thick flannel joined together, a bright and a dark stripe alternate; or if the strips are all dark they can be worked over at the seams with coloured wool in chain, feather, or herring-bone stitches. A carpet of this sort will do nicely for the sitting-room. As carpet underneath beds is supposed to be a great error in the sanitary arrangements of a house, we must have small rugs instead, which can be easily made. Little bits of black or white fur, remnants from the children's winter garments, make admirably warm rugs, and look most effective when edged with scalloped cloth or flannels like "real skins." These can, in summer, be superseded by others of a lighter description made out of cloth or rep. The door may now be put on, and to take off the box-like appearance it may be covered with folds of chintz firmly nailed on—unless there be any one among the party clever enough to cut away the wood and insert panels of glass; in that case the appearance would be much more elaborate, to say nothing of the pleasure for nimble little fingers in making up and arranging curtains to suit the different interiors. When the door is in its place the furnishing proper may begin.

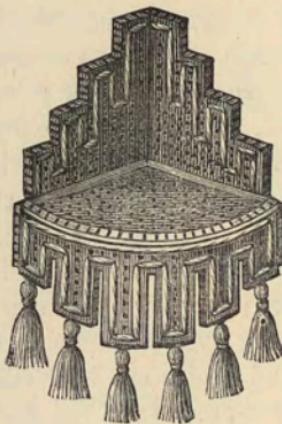
Boxes containing chairs, tables, whole suites, in fact, of every kind of doll furniture, may be bought ranging in prices from one shilling to a pound and upward, as advertisements say; but we want to have as little as possible to do with the toy-merchant, or rather we wish to be our own toy-merchant, so we must look round us to see what can be utilised and pressed into service. And here, if anywhere, we shall find the truth of the Scotch proverb which tells us that *many a mickle makes a muckle*, which

Children's Fancy Work.

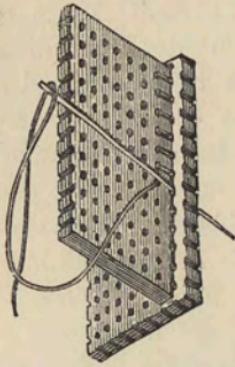
being Anglicised means that one never ought to despise small things ; certainly things of the sort we want can be made out of almost nothing. We will begin with our bedrooms—and here



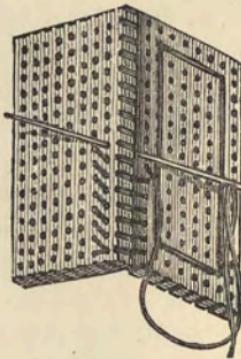
3.—DOLL'S WHATNOT.



4.—DOLL'S BRACKET.



5.—DETAIL OF 7.

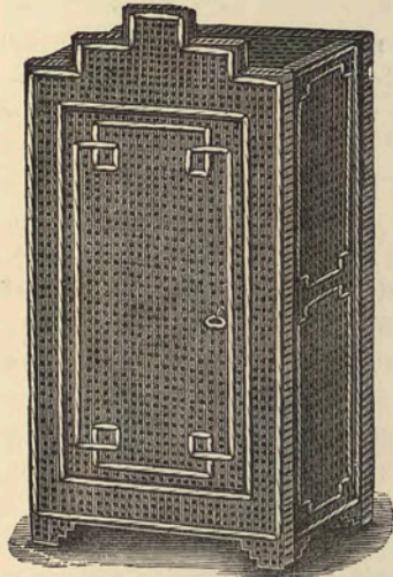


6.—DETAIL OF 7.

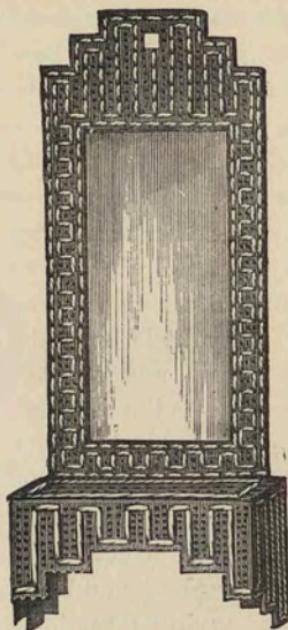
our imagination will have to go a long way in the matter of a fireplace, for what with beds, washstands, and other necessary furniture, we have no room for a mantelpiece of any description —therefore we advise the ladies who use these rooms to leave their bedroom doors ajar at night, as they cannot have a

Wardrobe and Mirror.

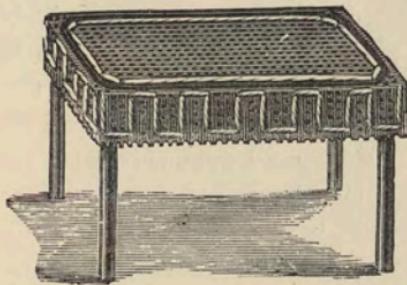
“register” to open for ventilation. The larger beds for these rooms can be made out of night-light boxes, using the lid as a



7.—DOLL'S WARDROBE.



8.—MIRROR FOR DOLL'S-HOUSE.



9.—DOLL'S TABLE.

tester, and sewing to it draperies of muslin or silk, or by cutting away the sides of the box, excepting half an inch at each corner (which will serve for the legs), and turning the lid back over the

Children's Fancy Work.

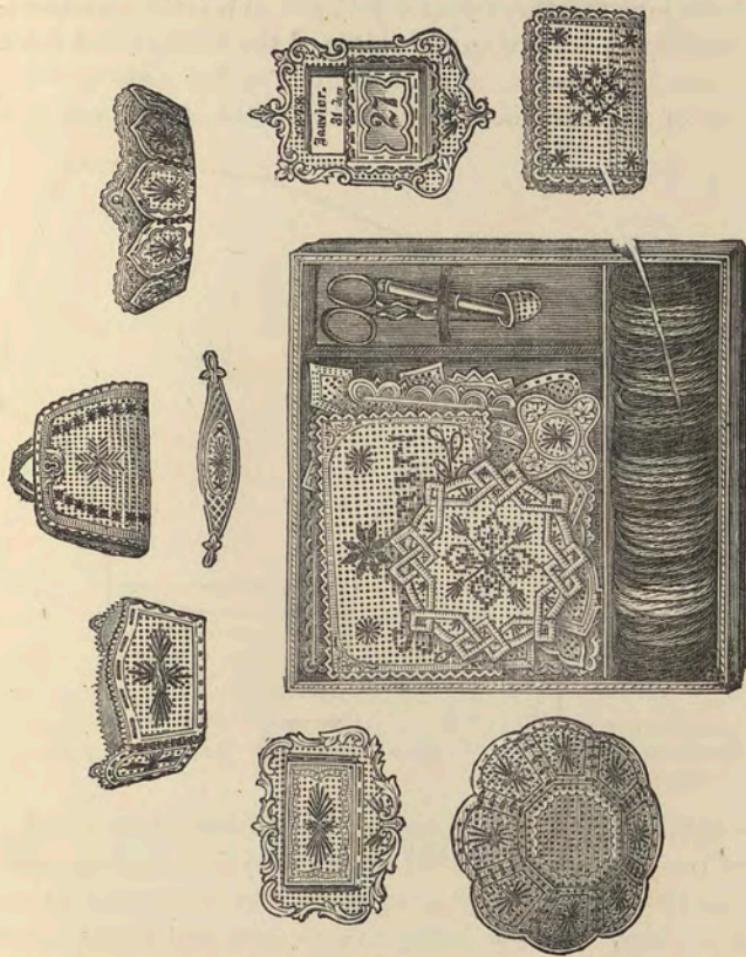
bottom, sewing the two together to keep them firm, we have an orthodox art bedstead without draperies of any kind to harbour dust or other impurities. There will probably be babies in our house who will want bassinettes or smaller beds of some kind. Match-boxes made in the same way as the foregoing will answer this purpose, or for a very tiny—a miniature Tom Thumb—baby a large walnut-shell makes a good cradle. We need not give directions for the making of mattresses and pillows beyond the suggestion that bran is not good for filling these, as it is apt to get full of worms or mites, which will soon destroy them, besides infecting other articles of furniture.

Pretty little blankets overcast in coloured wools, lace-edged pillow-cases, and sheets (with Dolly's monogram perhaps) are, of course, indispensable. Strips of white knitting or crochet joined together in the manner suggested for the sitting-room carpet will make pretty coverlets for these beds. Having finished these beds, we will turn our attention next to the toilet-tables; as these can be covered and draped in every imaginable way, a slight roughness and uncouthness of outline can well be hidden. Before giving directions for making these heavier articles of furniture we would suggest that a collection be made of small boxes, wooden and others, not excepting pill-boxes, which will be useful; also pieces of wood from broken toys, such as the "stand" from a donkey or goat. Out of this heterogeneous mass can be picked a piece or pieces of board for the tops of the dressing-tables. These can be shaped with a pocket-knife, holes bored on the under side for the legs—slips of wood the required length—which should have one end of each pointed and dipped in glue or gum and inserted in the holes.

When the gum is dry and firm the tables may be covered with chintz, or muslin over glazed calico—any way in fact, in which fancy may dictate. We will suppose that some kind friend or relation will present the dolls with looking-glasses; but even the making of these is not a hopeless matter. One we

Work-Case for Doll's-House.

made some time since was a tolerable success. It was a tiny oval glass, which had at some time or other fitted into the lid of a work "companion." It had a twisted gilded wire about it,

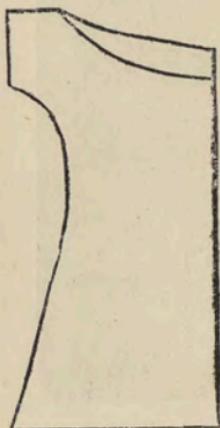


10.—WORK CASE FOR DOLL'S-HOUSE.

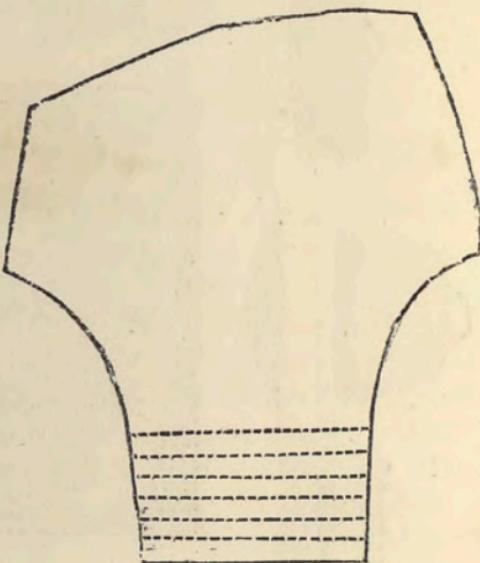
which gave it a finished look; but as it would neither stand nor hang, we made a pedestal for its support out of an end of a lath, such as is used for a window-blind. It was very smooth excepting two ends, and these we rounded with a penknife. With this,

Children's Fancy Work.

too, we carved a couple of pillars from the same wood, and polished the whole by well rubbing in a little sweet-oil, which also gave a golden-brown tinge. We then drew some black lines and scrolls here and there with a quill pen as a little ornamentation, bored some holes with the points of the scissors, and stuck in the carved pillars, one at each end of the flat piece of wood. The ends of the glass were then well smeared at the back with



10A.—DIAGRAM OF DOLL'S CHEMISE.



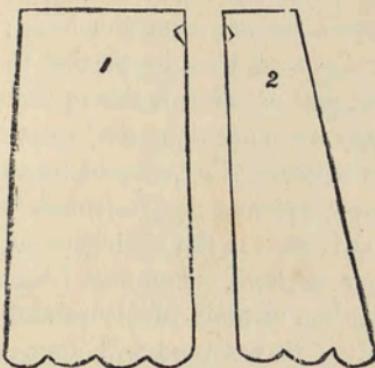
11.—DIAGRAM OF DOLL'S DRAWERS.

glue—gum was not strong enough for this—and we stuck it against the pillars, having when dry a pretty little looking-glass.

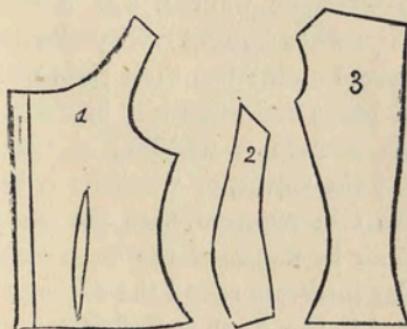
Washstands can be made in much the same way as the dressing-tables, only not being draped they will require more careful workmanship. Some attempt at carving must be gone into for the legs; the slabs can be painted and veined to imitate marble. The necessary accessories in the shape of jugs, basins, soap-trays, &c., must, we fear, be procured at the nearest

Basin and Jug.

toy-shop. The only hint on their manufacture we can give is this: the china mouthpiece of a tin trumpet, when plugged at the bottom, makes a capital basin, but jug to match there is not. The making of a wardrobe is very simple: five straight laths, each about an inch and a quarter in breadth, and a few tin tacks



12.—DOLL'S FLANNEL PETTICOAT.



13.—DOLL'S PETTICOAT BODICE.

being the chief necessities. Two pieces of wood should be an inch and a half longer for the sides. Place these upright and nail in short nails about the eighth of an inch apart from each other, then nail it across the back at the top, turning the tacks inward, these being the pegs for the doll's dresses. Instead of a door, this wardrobe can have a curtain in front, made in this

way:—Hem a piece of chintz, and through one end run a drawing string—a piece of piping cord or very narrow ribbon; at each end of the top of the wardrobe place a small gilded nail, and fasten the curtain to these by the drawing string. Chairs are not easy to make, but even these are possible if made in the shape of a folding deck-chair. Two long pieces of wood, with two short ones stuck across, form the back; the same sort of thing answers for the seat, then by placing the long ends cross-wise at the bottom, and running a strong nail through, the legs are formed. Pretty little cushions made out of scraps of silk or velvet, and stuffed with wadding, should be placed on these as a finish. Having now finished our bedrooms tolerably, we must begin upon odds and ends for the sitting-room, as we want things a little more elaborate here. The best plan to commence with is to buy a shilling box of plain furniture and upholster them in silk, velvet, or satin; tiny scraps will answer the purpose. A score or two of *very small* brass nails—those about the size of a pin, only shorter—will be wanted, and a little wadding for stuffing. The chairs when bought will probably be painted red or green, with papered seats; but their tints will not matter so very much, as the backs and seats will be entirely covered. To do this, lay a little cushion of wadding on the seat of a chair, then stretch over it the velvet, or whatever is to be used for the coverings; cut the size required, turn the edges in neatly, and fasten it to the chair by means of the brass nails, stuck in carefully and at regular intervals round the edges of the seat. The back can be covered in the same way, first inserting the cushion of wool, and to give a neat appearance when the chairs are turned round, finish the backs by stretching a piece of velvet across and bringing it round to meet the front piece, nailing the two together.

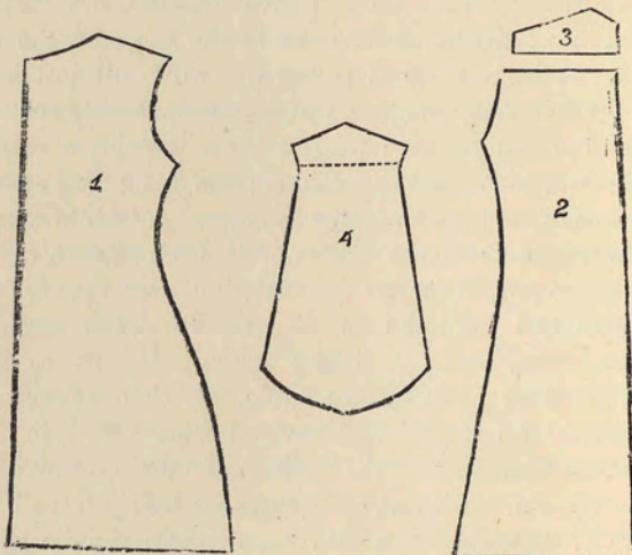
Chairs and sofa having been finished, there comes a question of tables; these will have to be made, as the one tiny monstrosity, if we may be allowed the paradox, which will be found

Table and Mantelpiece.

in the box, is too hopelessly ugly for anything excepting the kitchen. A five-o'clock gipsy tea-table is easily manufactured, the round lid of a tooth-powder box answering admirably for the top ; this can be covered with velvet, and have a valance of narrow lace or fringe ; then three legs must be carved of the right length and stained black. Indian ink does nicely for this, or, if a polished stain is required, a little black sealing-wax dissolved in spirits of wine will give it. These, when dry, can be stuck into holes bored for them in the top, and the table is finished. A large table is rather more difficult, but we made one in the following manner which has done duty for over two years, and is still perfect : we got a small painted stand with four wheels, which served as castors ; the stand had once served as a means of support for a tiny lamb, which had, however, long since disappeared ; in the centre of this we stuck a cork about two inches in length for the pedestal, and over that we set the top, which had been the lid of a toy tea-set box—this, with a velvet cover, made a fitting accompaniment to the rest of the furniture as a centre table. A tiny square wooden box, with the lid stuffed and covered with velvet, in the same way as that described for the chairs, and the sides stained, makes a good ottoman, while small pill-boxes, *stuffed tightly* and covered, answer as footstools. A pretty mantelpiece can be made out of empty cotton reels cut in half lengthwise, the flat sides to be used for the back ; three of these will be sufficient : a Coats' machine cotton reel for the base, and two smaller on the top of it, one above the other ; these will be the pedestals, and a long straight piece of wood stretching across the top will be the shelf. This can be covered in velvet and fringe, and be the receptacle for the doll's family china. If the pedestals are formed of *white* reels there will be great scope for artistic decoration, as groups of flowers, birds, &c., may be painted on them, or etched in Indian ink. A small oblong wooden box (*white*), such as one sees in the toy-shops, containing frogs, ducks, &c., will

Children's Fancy Work.

make a good chiffonier by standing it on end and slipping in a piece of wood or stiff cardboard at about the middle, to stand as a second shelf. The box may then be stained black, and a trail of leaves painted on the lid, or a suitable picture be gummed on to imitate a panel; four black beads stuck on, one at each corner of the top, will give a finished appearance to this piece of furniture.

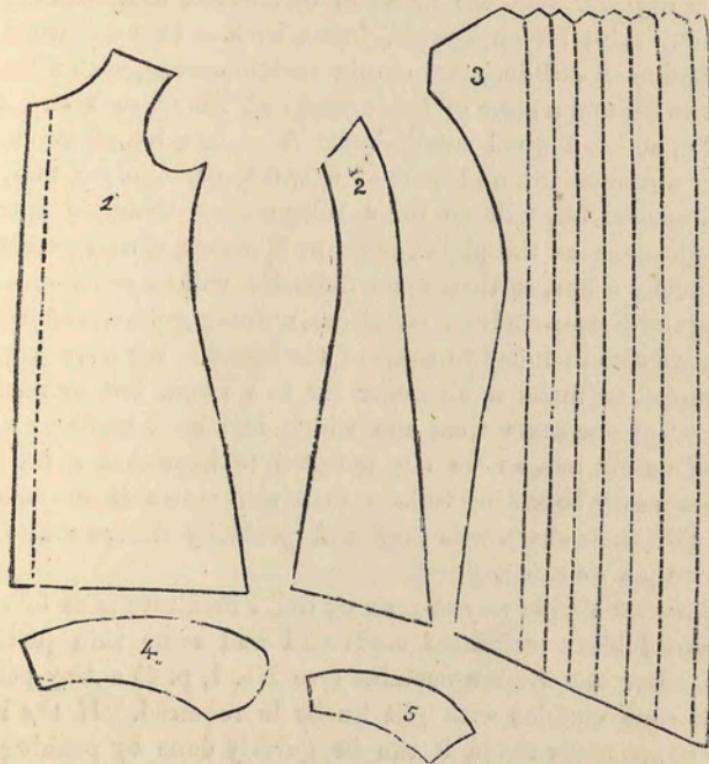


14.—DOLL'S NIGHTDRESS.

For wall-pictures and tiny hand-screens none can be more effective than those which we have seen made by a lady (who kindly allows us to describe them here) for her children's doll's-house. Small square or oblong pieces of stiff paper were cut and covered with velvet suited to the tone of the different rooms, the velvet being kept in its place by stitches across the backs. On these were gummed small pictures cut from a sixpenny sheet of scraps, the subjects being suited to the size of the rooms, such as a diminutive kitten playing with a ball, or a Lili-

Kitchen Department.

putian horse and rider leaping over a fence. A margin of velvet was left all round the picture as a frame, a small loop of cotton added to the back for hanging, and the *tout ensemble* was charming. The screens were round, cut out of very stiff cardboard, handles and all, stained black, with coloured crests



15.—DOLL'S DRESSING-GOWN.

or monograms stuck in the centre of each side. These too look very pretty on the mantel-shelf of the sitting-room.

We now come to the kitchen department, where we shall want chairs, tables, and a dresser, also a cupboard or two; but as these will not require such elaborate finishing, we need not give minute directions on the subject.

Children's Fancy Work.

The two former can be made in much the same way as described for the bedrooms, without the velvet coverings. Two chairs, with chintz cushions, may be the cook and housemaid's especial property, the others being plain "Windsor." The hints given for the wardrobes will answer equally for the making of the dresser, with the addition of shelves, and without the curtain. Also for cupboards, boxes such as that described for the chiffonier will do. An empty cartridge-case, with a lid cut lengthwise, and a piece of twine fastened round each end as a handle, makes a good candle-box. A square bit of wood will do for a pasteboard, and part of a wooden penholder, with the paint rubbed off, will do for a rolling-pin. Ordinary kitchen utensils, such as tin plates, jugs, and dishes, can be purchased at a penny a box, so that little difficulty will be experienced in filling the dresser-shelves. Gridirons, nutmeg-graters, and frying-pans are also included in some of the boxes. We have not yet attempted to make a kitchener for this room, but we read an account of one some time ago which had been made by a boy out of an old box, so we are tempted to hope that some kind brothers may be willing to help their sisters in this matter also, and with their sharp wits they will probably design something better than we can suggest.

Another simple way of making doll's furniture is as follows: Get some black perforated cardboard and some thin polished cane. For the window-curtains (see No. 1, p. 4) a tiny pole of black cane studded with gilt knobs is required. If the little pole is not ready made, it can be quickly done by pushing the ends of a bit of cane into two gilt beads. The curtains are of white net darned in stripes with white *glacé* thread, and having vandyked edges worked in buttonhole stitch. For the lambrequin, cut two pieces of cardboard in the shape given in the illustration, and sew the two pieces together with long stitches of red filoselle. At the corner of each vandyke are small tassels made of red filoselle. The frame through which

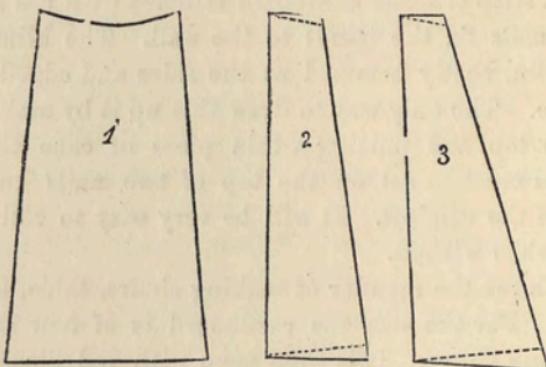
Chairs, Table, and Sofa.

the pole passes is of four thicknesses. It is joined to the lambrequin on the side nearest the window. The curtain bands are of twisted or plaited filoselle with tassels of the same. The buckle is a strip of black cardboard stitched with red silk. Two small gilt nails fix the bands to the wall. The blind is of fine white muslin, neatly hemmed at the sides and edged with very narrow lace. The only way to draw this up is by making a wide hem to the top, and putting a thin piece of cane through the hem. This must be set on the top of two nails knocked into each end of the window. It will be very easy to roll or unroll the blind when wished.

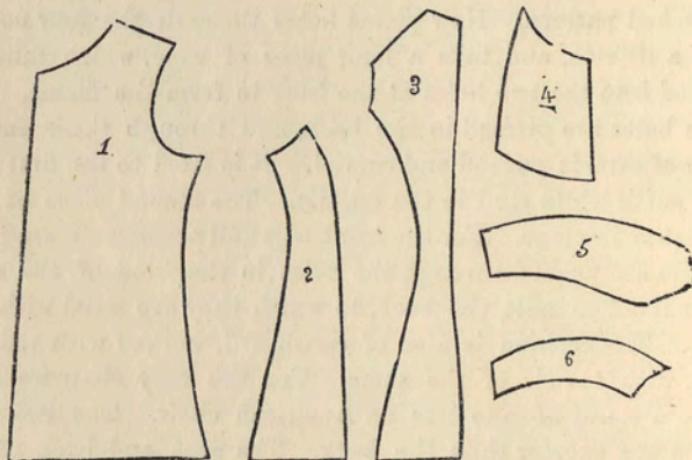
No. 2 shows the manner of making chairs, table, and sofa of cardboard. For the sofa the cardboard is of four thicknesses, and of oblong shape. It is then sewn with red filoselle in long stitches, both the length and breadth of the cardboard, forming a checked pattern. Now pierce holes through the four corners with a stiletto, and take a long piece of cane, which must be pushed into the two holes at the back to form the frame. Two more holes are pierced in the back, and through these another piece of cane is pushed and curved. It is fixed to the first piece by a small white stud in the middle. The second piece of cane furnishes the legs. For the front legs and arms two more pieces of cane are pushed through the holes in the front of the seats, and curved to meet the back, to which they are fixed with tiny nails. The cushion is also of cardboard, worked with red filoselle, with tassels of the same. For the easy chair we must make a stand of cane like an American chair. The two front pieces are shorter than the back. The seat and back of the chair are of cardboard, bent to the shape of the illustration with square vandyked edges. They are in one piece, and ornamented, like the seat of the sofa, with red silk. At the corners of the vandykes are small silk tassels. Holes are pierced through the cardboard at the top of the back and where it is bent for the seat part, and the longer pieces of cane are put through them

Children's Fancy Work.

The shorter pieces are then fixed to the front of the chair in the same manner. These two canes are then crossed, and a third piece goes straight between the legs of the chair, and all are



16.—DOLL'S UNDER-SKIRT.

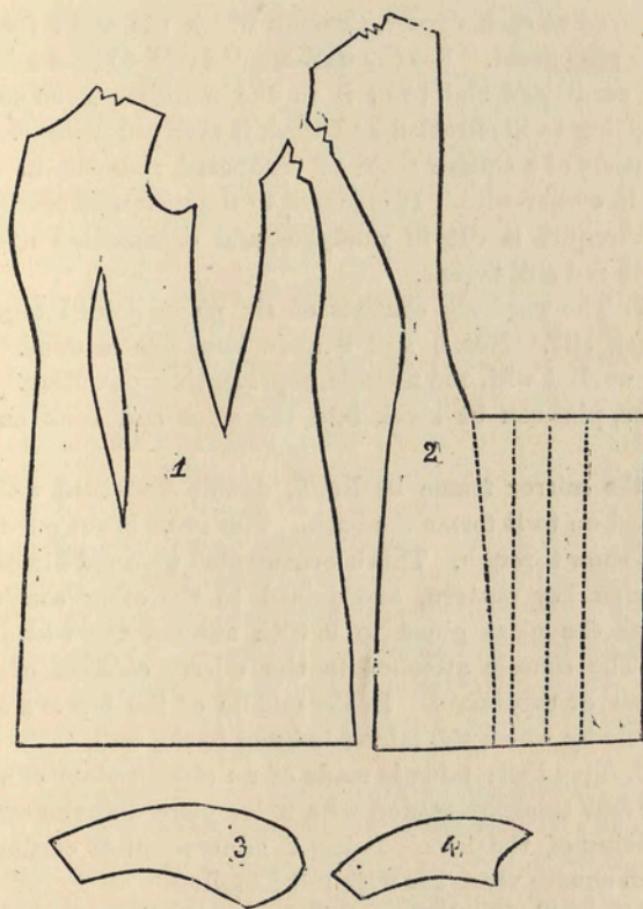


17.—DOLL'S JACKET WITH HOOD.

secured with white studs. The making of the table is very easy: fourfold cardboard cut like illustration and ornamented with long silk stitches. The cane legs are put in in the manner already described, and secured with a stud. For the chair the

Chair and Footstool.

cardboard is ornamented with the checked pattern of stitches already described. For the back of the chair one piece of cane is used, forming the legs and the curved back. The two front



18.—DOLL'S PRINCESS DRESS.

legs are pushed through holes in the cardboard, and headed with a white stud. The footstool is made in the same way. The carpet is of fine red cloth with pinked edge. It is embroi-

Children's Fancy Work.

dered over canvas in cross-stitch with black silk. When the embroidery is finished the threads are drawn out.

The whatnot shown in No. 3 consists of three cardboard shelves, each four thicknesses, stitched with red silk, and having holes pierced at each corner, through which the canes forming the poles are passed. For the wall-bracket (No. 4) take a double piece of cardboard and bend it in the middle. Then cut the top according to illustration, and work it with red filoselle. The shelf consists of a square piece of cardboard rounded in front and put in corner-wise. It is joined to the back with black silk. The lambrequin is cut in vandykes, and ornamented at each point with red silk tassels.

No. 7. The wardrobe consists of six pieces joined together with black silk. Nos. 5 and 6 show how this is done. The whole is worked with red filoselle, representing panelling. For the hooks, pins can be stuck into the sides and back on the inside.

For the mirror frame in No. 8, double cardboard with the glass glued on to it forms the back. The front is cut out to let the glass show through. This is ornamented with red filoselle in the Grecian key pattern, and joined to the other cardboard which has the glass glued to it with stitches the whole way round. The console attached to the mirror consists of four thicknesses of cardboard. In the middle of the top is a small square hole by which the mirror is hung to the wall.

No. 9. This little table is made of an oblong piece of cardboard of four thicknesses, and with holes pierced at the corners for the fixing of the legs. It has a lambrequin of cardboard, worked in square vandykes with red filoselle.

No. 10. Doll's Work-Case. This is a small cardboard box divided into three compartments, and having a glass lid. It is fitted up with a pair of tiny scissors, a needlecase, and a thimble, mats for the table, &c., and wool of several shades with which to work them. Round the case are several little articles made of

Model Gardens and Farms.

cardboard, a card-tray, a folio, waste-paper basket, satchel, curtain-band, trinket-case, date-case, and a needle-book.

Model gardens, lawns, and farms can be constructed easily with suitable materials. Two feet square of stout brown cardboard makes a good foundation for any of these. The remaining materials are dried moss, grasses, glue, sand, small pebbles, a Swiss châlet, box of sheep, cows, farm-buildings, palings, &c. These can all be had at the toy-shop. For a lawn, the foundation must be divided or laid out into grass plots, a hill being added, on the top of which a Swiss châlet is mounted, with garden and drive winding up to it. For grass plats a mixture of dyed and plain dried moss is the best, rubbed small, and put on with glue; the drive and the paths are glued and sanded. The trees, if not included in the box of palings, &c., are best made of dried and dyed fairy or trembling grass or other grasses; these must be set in little blocks to make them stand. A bit of mirror will make a pond or lake, and toy swans put on it. The hill for the house is best made of a block of virgin cork, on which stones and moss are glued.

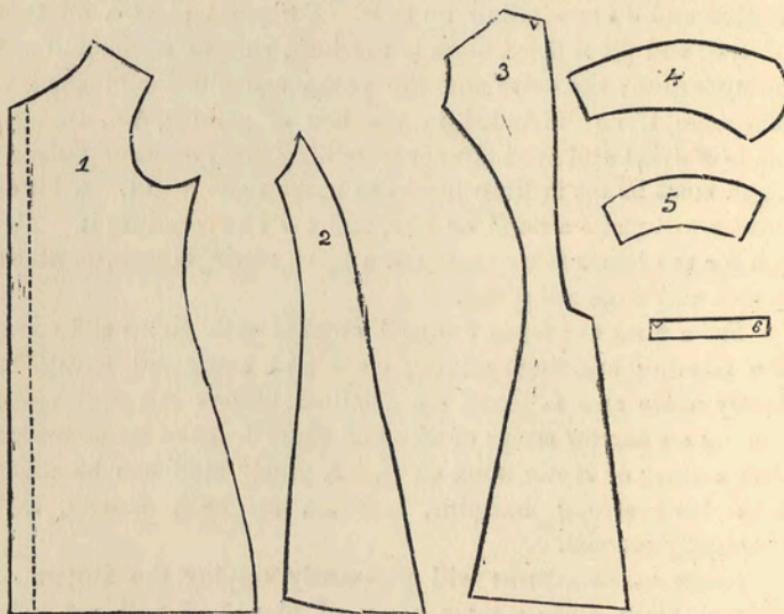
For a farm the fields are well stocked with sheep and cows, the farming buildings added; carts and straw and haystacks neatly made and fastened on. Skilled fingers can also make fencing on narrow strips of wood of short lengths by fastening wire netting or rustic wood on it. A pretty kind can be made with long strong hairpins, fastened on ~~such~~ closely, and diagonally crossed.

These manufactures will pleasantly employ the fingers of little children during their hours of play, and will not only keep the owners of the fingers out of mischief, but also serve as an educational process for hands and minds, teaching neatness and accuracy, thoughtfulness and ingenuity.

DRESSING DOLLS.

Diagrams for Making Doll's Under-Clothing, Mantles, and Dresses—Doll's Fancy Dresses—Baby-Doll's Dresses—Doll's Trousseau—Walking Dresses—Indoor Dresses—Doll's Mantle, &c.—Dolls Dressed to Illustrate Nursery Rhymes.

WE now come to the most delightful task of all—the making of dolly's under-clothing and dresses. These can be more or

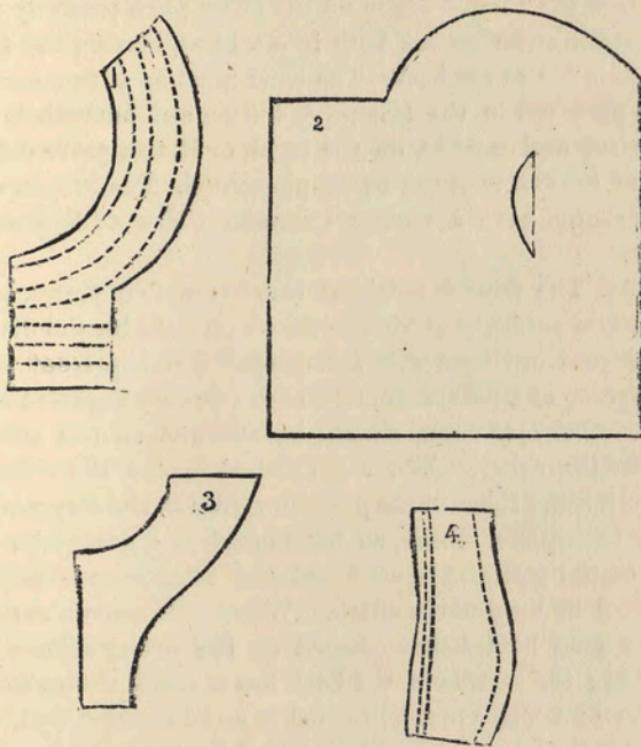


19.—DOLL'S ULSTER OR TRAVELLING CLOAK.

less elaborate according to fancy, but of simple garments the following diagrams will be found excellent models:—No 10A gives a very easily made chemise. It is in two pieces. The diagram gives half of the chemise. The front is cut lower at the neck than the back. It is joined up at the sides with a felled

Dressing Dolls.

seam; the bottom is hemmed with a broad hem, and so are the sleeves. The top is gathered, and set into a narrow band. It can be made to look very handsome by making narrow tucks in the bottom, and the sleeves and trimming of lace or narrow embroidery. The top should also be trimmed with embroidery.



20.—DOLL'S "HUBBARD" CLOAK.

No. 11. Diagram for cutting out doll's drawers. This is in one piece, the band not being given, as it is merely a straight piece of material. Cambric or percale is nicest for underclothing, but if the little lady is not possessed of an ample income she must content herself with longcloth or calico. Two pieces the shape of the diagram must be cut out. Take one piece and join

the curved parts from top to bottom, in a neat running and felling. Next make the hem at the bottom and above several tiny tucks. The dotted lines show where these should be. A narrow hem must now be made round the upper part, but not along the top. The top is next gathered and stroked ready for setting into the band. Make up the other piece precisely in the same manner and then set both into a band, leaving the deeper part of each leg to the back. The band must be put on carefully and not puckered in the least. A button and buttonhole must then be set and worked on the band, or if this prove difficult, strings of narrow tape can be supplemented. The bottom of the drawers should have a narrow trimming either of lace or embroidery.

No. 12. The flannel petticoat consists of four pieces, but as the back is a perfectly straight piece we do not give the diagram of it, nor of more than one side-piece. For the front take a straight piece of flannel and slope each side very slightly towards the top. The side-gores should be straight on one side and sloped on the other. Join the front-piece and the side-gores together, placing them in the position shown in the diagram, next join the back-piece, which, as before said, is quite plain. The bottom of the petticoat is scalloped and sewn over with Andalusian wool in buttonhole stitch. Where this cannot be accomplished a neat hem, herring-boned on the wrong side, will do very nicely; the middle of the back has a small slit at the top, the edges of which must be turned in and herring-boned. The petticoat is then set into a straight band, all the fulness being drawn to the back and laid in flat pleats. A button and button-hole or tape strings complete the garment.

No. 13. This bodice is composed of seven pieces of which the diagram shows three, the sleeve being a straight piece sloped slightly under the arm. Cut out the cambric according to the pattern, two pieces of each shape. Next join them together, beginning with a front-piece and one of the side-pieces. The

Doll's Nightdress.

position of the side-piece in the diagram is incorrect; the part which is turned towards the front-piece is really what should be joined to the back. No raw edges must be left in this garment. Every seam must be neatly run and felled. When all are joined a hem must be laid in the top and bottom and neatly sewn. A broad hem is laid down both front-pieces, and on one the buttons are sewn and the buttonholes worked on the right side. The sleeve having been joined beneath the arm and the bottom neatly hemmed is now set into the bodice without any fulness and felled down. The pleats in front of the bodice must not be taken too high. Trim the top of the bodice with embroidery and also the sleeves, and the bodice is complete.

No. 14. For the doll's nightdress take the chosen material, and having doubled it, proceed to cut out the front and back. These must each be in one piece. The yoke and sleeves can be cut out in the same manner with the doubled linen; but as the yoke must be lined, a second piece exactly the same size must be cut out. Now proceed to join the two parts of the nightdress together at the sides, running and felling the seams. The front is slit open a little at the top and tucks run in each side. The back is gathered slightly and set into the yoke. When this is done the front shoulder part is joined to the sloping part of the yoke. A straight band is required for the neck into which the nightdress is set. Trim the opening in front with a narrow band of insertion edged on both sides with a frill of embroidery. Round the neck sew a frill of embroidery and work a button-hole in the band. Sew a button on the left side. The sleeves must be joined up the whole length and the pointed piece hemmed neatly and trimmed with embroidery. When this is done, turn back the sleeve as far as the dotted lines: this makes the cuff. Now set the sleeve into the nightdress, easing any fulness and bringing it under the arm. The bottom of the nightdress should have a deep hem.

No. 15. Doll's Dressing-Gown. This must be cut in double

Children's Fancy Work.

stuff, the back not being divided. Join the pieces together in the order of the diagram and lay the back in vertical folds, shown by the dotted lines, or if preferred, gather it in six or



21.—DOLL'S FANCY DRESS.

eight rows at the waist and three or four at the neck. The fronts have a wide hem from top to bottom; buttons down one side, and buttonholes down the other. Set the robe into

Doll's Dressing-gown.

a small plain collar. Hem the bottom or bind it with narrow braid. The sleeve is plain and tight-fitting. Join up the pieces and hem the wrist, then set it into the robe. The trim-



22.—DOLL'S FANCY DRESS.

ming should be lace or embroidery round the neck and down the front in a shell-pattern; and on the sleeves. Square pockets trimmed with lace can be put on the fronts as a further trim-

Children's Fancy Work.

ming. The materials suitable for dressing-gowns are coloured flannel, cashmere, batiste, percale, sateen, and muslin.

No. 16. Doll's Under-Skirt. This pattern serves also for a dress-skirt, that being cut out in precisely the same manner. The diagram gives the front and two side gores. The back is a straight piece. Four gores are required, a front and a back piece, making six in all. The diagram shows how the top and bottom of the skirt must be sloped by the dotted lines. The petticoat should be of white lawn or cambric trimmed with flounces of embroidery or with tucks. A broad hem must be laid at the bottom. The back has a slit down the middle neatly hemmed on both sides. The petticoat is set into a plain band, all fulness being drawn to the back.

No. 17. Doll's Jacket with Hood. The half of this jacket is shown in the diagram. Every piece must be cut double, making eleven in all (the hood must be in one piece). Make up the jacket by joining up the two back-pieces. Next join the side-pieces, taking care that the side least sloped comes next the back. Then join the fronts to the side-pieces, and the back and front together on the shoulder. The collar will be a small stand-up band round the neck; this is put on after the hood has been fixed to the back. The jacket need not be lined unless it is of velvet, in which case it should be neatly done with thin silk. If the jacket be cloth, bind the edges with braid, if of silk trim it with fringe, having hemmed the bottom and the fronts. The hood should be doubled and sewn up from the middle to the edge. It should be lined with some contrasting material. When finished it is tacked on to the back so that the point falls in the middle; the collar is then sewn neatly on. The sleeves are plain and tight-fitting, neatly bound at the wrists, and trimmed with a small cuff edged either with fringe or braid.

No. 18. Doll's Princess Dress. This is in four pieces, two fronts and two back-pieces. The side-piece is included in the

front. Having cut out the pattern and lining for the bodice part, proceed to make it up by joining the fronts and sides together. Then join the sides and back-pieces together. The shoulder-pieces must now be joined together, and the pleats laid in the fronts. The back-pieces are joined together as far as the skirt. The skirt-pieces are then joined up the middle, and the fulness laid in a broad threefold box-pleat, the top edge being turned in to make it look neat. The fronts are then joined up as far as the bottom of the pleat, and hemmed on each side of the remainder. Here hooks and eyes or buttons and button-holes are set to fasten the dress. If liked the dress can be fastened at the back, the fronts being joined to the top, and the back left open, each side being neatly hemmed and furnished with buttons and buttonholes. A small straight collar is set round the top of the dress. The sleeves are now joined together, the edges bound and then set into the dress. A little further on we give several illustrations of dresses made up and suggestions as to what materials and colours should be used. These should be consulted before beginning to cut out anything.

No. 19. Doll's Ulster. Cut out of double material six pieces like Figs. 1, 2, and 3. Join the two back pieces together to the waist, then allow the left piece to over-lap the left and finish to the bottom of the cloak. This ulster will certainly look much handsomer if it is machine-stitched instead of handsewn. We therefore advise our little friends to coax mamma to do it for them. Having joined the back-pieces together, join the sides and fronts, and then join the back and front pieces together on the shoulder. The front has a deep hem in which the button-holes are worked. The bottom should be turned in and ornamented with six rows of stitching. Round the neck is a small plain collar. A hood like that in No. 17 can be added if liked. The sleeves are plain, having small stitched cuffs. Fig. 6 shows a plain strap to be fixed on the waist at the back with two buttons.

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Making these garments for dolly will be an excellent preparation for future usefulness on the part of the small fingers employed. From a completed dress of the dimensions suited to the figure of the largest doll it is an easy transition for the girl,



23.—DOLL'S WALKING COSTUME.

growing out of childhood, to cut out and make some useful article of clothing for herself.

No. 20. Doll's "Hubbard" Cloak. This cloak has a gathered yoke which must be cut out the shape of Fig. 1. Fig. 3 gives the shape of the lining for the yoke. The dotted lines on Fig. 1

Doll's Hubbard Cloak.

show where the gatherings should be. For the cloak, cut out two pieces of the shape of Fig. 2, or if the material is wide enough cut the cloak in one piece. Then join up the back (which is the



24.—DOLL'S SUMMER COSTUME.

shorter part of Fig. 2). The yoke should be cut in one piece if possible, out of double material; so also the lining. Gather the yoke as shown in the diagram and fix it to the lining. Take care in the gathering to turn in the top edge of the yoke far

enough to run the thread of the gathering through both thicknesses. This will form a pretty frill round the neck. When the yoke is fixed on the lining join it to the cloak, carefully managing the fulness. The bottom of the cloak should be turned in neatly and trimmed with lace; the front must be similarly treated, and hooks and eyes put on underneath so as to be out of sight. The sleeve (Fig. 4.) is gathered twice at the bottom and once at the top. The two edges are joined together and it is set into the slit in the cloak.

Peasant Costumes for a Doll. No. 21. The skirt is of plain red cambric, with two bands of pale yellow round it, edged top and bottom with narrow gold braid. White lawn under-bodice with wide sleeves. The bodice is pleated in front and edged with narrow embroidery and feather-stitching. Over this white bodice is a half-bodice of black velvet. The sleeves are tied at intervals on the arm with two bows of narrow red ribbon. White lawn apron edged with torchon lace and an insertion of the same. This apron has *bretelles* passing over the shoulders which are laced up in front half-way by means of tiny buttons and gold cord. The *bretelles* and the skirt of the apron are feather-stitched with red marking cotton. Pleat the front of the apron into a narrow band, and set the *bretelles* on to this. The cap is of black velvet with a ruche of red ribbon and long streamers of pale yellow and red. In front of the cap is a small gold-embroidered design. Round the neck a small gold chain. Red and white striped stockings and little black shoes with red bows. The baby-doll's dress is of fine white muslin, the front being trimmed with tiny lace flounces and muslin frills. This is framed with lace, which is continued round the bottom of the skirt. The lace is headed by a narrow strip of embroidered muslin, through the holes of which a very narrow blue ribbon is inserted. Round the waist is a pale blue sash tied on the right side.

No. 22. Skirt of Dark Blue Merino, trimmed with two rows of blue ribbon. Bodice with wide sleeves of fine muslin edged with

lace. Half-bodice of blue merino edged with gold braid and laced up the front with gold silk and small gilt buttons. White muslin apron edged with lace. Conical-shaped muslin cap with streaming ends trimmed with lace and blue ribbon. Baby-doll's-dress of fine white muslin, with deep collar edged with narrow lace. White straw hat, trimmed with pink ribbon. Pink ribbon sash.

No. 23. Walking Costume for a Doll. Skirt, tunic, and jacket of fawn-coloured beige, trimmed with coffee lace and brown satin ribbon. Brown straw hat, trimmed with brown satin ribbon and yellow roses. Veil of yellow tulle.

No. 24. Doll's Summer Costume of Green Sateen. The skirt has three flounces of green sateen, separated by two of very pale pink sateen. The top flounce is headed by two narrow bands of pink. The tunic is trimmed in the same manner as the skirt, but with fewer flounces. Low, short-sleeved bodice with three flounces round the top and the sleeves. The bottom of the bodice is piped with pink and is laced up the back with pink cord. Girdle of pink satin ribbon, to which a small fan is attached. In one hand the doll holds a tiny hand-bag of green silk, covered with pink silk netting. White straw hat, trimmed with pale pink ribbon and a bunch of apple-blossom. Pink stockings and high black boots.

No. 25. Doll's Visiting Dress of Pearl-Grey Cashmere. Half-trained skirt trimmed with puffings and flounces of cashmere, headed by two rows of violet velvet. Tunic trimmed like the skirt. Plain jacket bodice, trimmed with velvet. Black velvet bonnet, lined with pale pink satin. Trimming of pink roses and pink ribbon.

No. 26. Doll in Christening Robe. Cushion of white cambric, trimmed with frills of the same and lace and bows of white satin ribbon. The doll is dressed in a robe of fine muslin edged with lace. White tulle cap, trimmed with a ruche and white veil.

No. 27. Miss Lily's dress is a princess robe of pink sateen with

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a deep white lace flounce. The jacket is dark red sateen with deep basques and collar of Irish guipure. Small cuffs of the same. The jacket is fastened only at the top beneath a tiny bow of pink ribbon. Each side is ornamented with handsome fancy



25.—DOLL'S VISITING DRESS.

buttons. The front of the dress is pierced by two gold pins connected by a tiny chain. Hat of dark red felt with pink feather and a red bird. Pink ribbon-strings tied beneath the chin.

No. 28. Little Miss Arabella's robe is of soft red silk and white embroidered muslin. The top of the dress is cut square,

Doll in Christening Dress.

is piped with red silk, and has a small stand-up frill of fine white crêpe lisse; below are two embroidered flounces, and a third flounce forms the sleeves. The front of the dress has strips of embroidered insertion applied on the silk, the latter showing through the holes. The bottom of the dress is a pleated silk flounce topped by one of embroidered muslin. Broad sash of striped red and white silk tied in a large bow on the left; red



26.—DOLL IN CHRISTENING ROBE.

shoulder-knots. Large white felt hat with a long red feather and a red and white bird on the brim.

No. 29. Doll's School Dress of Brown Percale, trimmed with white lace. The skirt has a deep flounce, which is arranged in two puffings by means of three rows of brown satin ribbon. The top and bottom of the flounce are bound with ribbon. The tunic is divided in front, trimmed with ribbon and edged with lace. At the back, where it is rather long, it is arranged in a puff. The top of the bodice has a puffing of percale edged with

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lace. Puffed short sleeves. Small brown straw hat, trimmed with lace and ribbon.

No. 30. Carriage Dress for a Doll in Heliotrope Silk. Skirt, tunic, and bodice trimmed with flounces, crossbands, and puffings of silk. Down the front of the tunic are bows of the same. Bonnet of heliotrope silk, trimmed with bows of ribbon and small pansies.

Nos. 31 and 32. Front and Back Views of Doll's Princess Dress, with simulated Jacket of dark blue serge with puffings and flounces of the same material. The jacket is simulated by means of a narrow cross-band of pale blue ribbon sewn round the dress. The neck is cut away square and filled in with frills of narrow lace. Bows of pale blue ribbon at the top and bottom of the jacket and sash of the same at the back. Elbow sleeves with frill and band of serge and edgings of lace. The bottom of the dress has a flounce of white lace. Dark blue velvet bonnet, trimmed with pale-blue bows.

No. 33. Doll's Princess Dress of Black Velvet, with a plastron of the same, edged with red buttons and imitation button-holes of red silk. The plastron is faced with a trimming of red silk, cut bias and ravelled. This also edges the skirt. Small pockets, half of velvet, half of silk. The top of the dress and the sleeves are edged with white lace. Red shoulder-knots. Fancy straw hat, trimmed with red ribbon. Black boots laced with red cord.

No. 34. Doll's Travelling Trunk and Trousseau. The making of the trunk will perhaps prove rather a difficult matter; we therefore advise the buying of it, unless some good big brother or uncle will kindly try his hand at it. But the stocking of the trunk comes altogether into our own particular domain, and can be varied at pleasure. The diagrams already described will serve as models for cutting out the various articles of under-linen and over-wear. Our model possesses half-a-dozen pairs of drawers, six chemises, four nightdresses, six petticoat-bodices,

Dresses for Boy-Dolls.

four under-skirts, four flannel petticoats, three prettily-trimmed aprons, three dresses, a hat and a cloak. Each half-dozen articles is neatly tied with blue ribbon and packed in the box. Two of the dresses and the cloak are laid against the lid, and dolly herself wears the third dress standing by the trunk. This is of dark red satin, trimmed with white lace and pale pink ribbon. The first dress in the lid of the trunk consists of a skirt of green cambric, trimmed with flounces of the same edged with lace. The jacket is plain, having double frills of lace on the sleeves and one round the neck. Down the front are bows of narrow green ribbon. The cloak is of tartan, lined with thin black silk. The hood is lined with the same and has a bow of black silk ribbon. Dress No. 3 is of primrose sateen, with a flounce round the bottom and another which simulates a tunic. Each flounce has a heading of black velvet. The belt is bound with the same, and so are the sleeves, and then edged with écrû lace. Round the neck and down the front of the bodice is a trimming of lace and velvet ribbon.

No. 35. Costume for a Boy-Doll in Grey Japanese Silk, consisting of blouse with pleated skirt and short trousers. The blouse is piped with red silk and buttoned down the front with large red buttons. Round cap of grey silk piped with red. Broad turn-down collar and cuffs.

No. 36. Costume for a Girl-Doll. Princess dress of pink Japanese silk, buttoned diagonally and edged with narrow white lace. Béret of the same material with a bow of pink ribbon at the back.

No. 37. Doll in Crocheted Costume. Princess dress, hat and boots of pink and white eis wool. A well-fitting pattern must be cut, and the dress begun from the back along 14 stitches according to our model. The pattern is crocheted with a double thread in Victoria stitch, increasing and decreasing as required. The border at the lower edge of the back is crocheted in alternate pattern rows of pink and white wool, the rows crocheted with



27.—MISS LILY.



28.—MISS ARABELLA.

white wool having the stitches taken out of the back vertical parts of the stitches instead of the front vertical parts, so that the pink rows stand out beyond them. Round the neck is a single pattern row crocheted with white wool. The stitches at the back breadths of the bodice in those rows which are crocheted with pink wool are taken out of the vertical stitches at the back, so that the white rows stand out beyond them. The sleeves are crocheted along 14 stitches. Two pattern rows with pink and one with white wool; the white wool is continued along the narrow ends of the sleeve. Lastly crochet a row of double crochet in the vertical stitches at the back of the previous pattern row. Then sew the different parts together, and put in the sleeve, as shown in the illustration. Round the lower edge of the skirt crochet a row as follows: 1 double in 2nd marginal stitch, 1 purl of 3 chain, and 1 double, repeat. The dress is then trimmed from the shoulder-seams down the front, and along the top of the flounce at the back, with 2 rows of chain stitches of white wool, having 1 pattern row of the dress between them. To crochet these rows of trimming, pass the needle from below, upward through the stitch, drawing the white wool through,* take the needle out of the loop, pass it through the next stitch in the same way, and draw up this and the preceding stitches together, repeat from*. Between these 2 rows work slanting stitches, so as to form a vandyked pattern. In front are raised spots to imitate buttons. A row of slip stitches is worked round the neck, and the dress is fastened at the back with buttons and loops. The hat is begun in the middle by closing 3 stitches into a circle and crocheting twelve rounds, always working in two parts of the stitches, and taking care to keep the work flat. Then crochet the 13th and 14th rounds without increase, with pink and white wool respectively, and turn them back like a revers. The trimming consists of a rosette made with loops of chain-stitches crocheted with white wool, and having in the centre a pink ball. The hat is fastened with a

Dressing Dolls.

narrow pink ribbon tied under the chin. The boot is begun from the toe with 3 stitches of pink wool, in Victoria stitch. The 1st stitch is missed, so that the 2nd pattern row has 2 stitches. In the 2 following rows increase 1 stitch on the side nearest the instep, and in the 12th, 13th, and 14th rows decrease 1 at the same place. Then sew the narrow edges together as far as the first 4 and last 4 rows of the slanting side for the instep, and the first 7 and last 7 rows of the straight side for the sole, and the stitches at the point for the toe. Round the upper part of the boot crochet with white wool, 1 double, 1 chain, repeat. 2nd row, like the preceding. 3rd row, like the row of purls round the lower edge of the dress.

No. 38. Doll in Bathing Dress. Costume of dark red serge, trimmed with white lace. Waistband of blue ribbon worked in point russe with red silk and tied at the back. Bows of similar ribbon on the shoulders. Bathing cap and sponge bag of oilskin, bound with blue braid.

No. 39. German Doll in Christening Dress. The model stood 9 inches high without the head, and wore a robe of fine lawn, embroidered in satin and overcast stitch and trimmed with red ribbon. The cushion in which it is carried is made of long-cloth, with puffings and rows of muslin insertion over red ribbon. Round the outer edge is a closely-pleated frill of embroidered muslin, and bows of red satin ribbon are sewn down the front. Bonnet of white muslin, trimmed with lace insertion and narrow red ribbon.

No. 40. Doll in Walking Dress. Skirt of black velvet, plain in front and pleated at the back. Round the lower edge a close pleating of cardinal satin. High waistcoat of the satin, trimmed with lace round the neck and fastened down the front with buttons. Jacket of black velvet with turned-down collar and long sleeves bound with satin. The jacket is cut at the neck and waist to show the waistcoat, and is fastened in front with bows of satin ribbon.

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No. 41. Baby-Doll. Robe of pale blue cashmere, with short puffed sleeves and close pleatings of the same material. The bodice is cut in a long vandyke which is filled up with pleatings



29.—SCHOOL DRESS FOR DOLLS.

of blue satin and edged with narrow white lace. Similar lace is sewn round the sleeves and cashmere pleatings. Bows and loops of satin ribbon and a blue passementerie ornament complete the trimming.

Doll's Carriage Dress.

No. 42. Doll in Evening Dress. Trained skirt of violet corded silk with pleated flounce of satin of the same shade. Above the



30.—DOLL'S CARRIAGE DRESS.

satin is a flounce of white lace, headed by a box-pleating of corded silk piped with satin. Tunic of corded silk, trimmed with lace, and raised in front with rosette and ends of satin

ribbon. Short-sleeved bodice of the silk, piped with satin. Collar and sleeve trimmings of white lace and pleated violet satin. Echarpe of satin ribbon at the back.

No. 43. This and the following costumes are exceedingly pretty little dresses, and if enlarged would do for children of two to four years. Master Jack's dress is of white piqué and embroidery. It is of princess shape, fastened at the throat with a single button. The fronts then slope away, showing a plastron of narrow tucks in the middle with embroidery at each side. On each side is a deep piqué pocket. The dress is lengthened by a deep lace flounce. Double turned-down collar finished with a bow of pale blue ribbon. At the bottom of the plastron is a large pale blue ribbon bow. Loose sleeves edged with embroidery. White plush hat turned up on the left side. Above the brim a pale blue silk pompon.

No. 44. Miss Florence is attired in a robe of lace and lace insertion. At the bottom of the dress is a flounce of pleated navy blue silk, above which are three of lace. Plastron of gathered blue silk, framed by bretelles of insertion and lace. Broad sash of blue silk tied on the left side. Elbow sleeves with lace flounces, tied with blue ribbon; white thread mittens.

No. 45. Master Bob's dress is a princess robe of pale blue foulard, having two lace flounces at the edge. The jacket of the same material is trimmed with silk cord. It is fastened with only one button and then falls apart. Deep pelerine collar edged with cord. Round the neck is a frill of crêpe lisse. The sleeves have a small cuff edged with cord and ornamented with a small bow of pale blue ribbon with gold droppers. A larger bow with similar droppers hides the junction of the collar.

No. 46. Miss Lottie's dress is of white batiste with the front cut crosswise, and arranged in narrow tucks. The front is trimmed with embroidery and bows of deep red satin ribbon.

Doll's Walking or Afternoon Dress.

The dress is fastened at the back with buttons and buttonholes, and is trimmed in a similar manner to the front, with the exception of the ribbon bows. The edge of the robe is trimmed with two embroidered flounces, and above is a white batiste sash finished with embroidery in front. Round the top of the dress is a frill of embroidery, and the little sleeves are of the same.

No. 47. Master Harry wears a dress of fine white cambric and embroidery. The back and front are gathered at the top and surmounted by a shaped top of Madeira-work, which is further ornamented with lace. The lower edge has two flounces of embroidery. The junction of the flounce and the robe is concealed by a scarf of shaded red satin knotted in front and tied in a bow at the back. Shoulder-knots of narrow shaded ribbon.

No. 48. Doll's Princess Dress of bright Blue Velvet, fastened aslant and trimmed with flat pearl buttons. Narrow bands of gold braid and a row of guipure lace complete the trimming. At the back, écharpe of blue grosgrain. Short sleeves with shoulder-knots of blue ribbon. Blue velvet hat, raised in front and trimmed with blue ribbon.

No. 49. Doll's Princess Dress with simulated jacket of ivory silk fastened down the centre with pearl buttons and trimmed with crêpe lisse, embroidered with dark red silk. Shoulder-knots and écharpe of dark red grosgrain. Bonnet of soft fancy straw, with bands and strings of red velvet.

No. 50. Doll's Walking or Afternoon Dress of Red Cashmere and Satin. At the bottom is a deep cashmere flounce, which is joined on the wrong side to the over-dress. This is of princess shape, and fastened with hooks and eyes on the right side. Down the front is a gathered waistcoat of red satin. This forms a flounce at the bottom, the edge being trimmed with white lace. A scarf of vari-coloured striped satin is joined to the cashmere

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fronts. It is laid in four folds. At the sides it is inserted between the seams and passes under the side-pieces, coming out again at the back side-pieces, and again disappearing at the



31.—DOLL'S DRESS.

back. Coat sleeve with cuff of cashmere, into which a small stripe of fancy satin is inserted. Deep gathered collar edged with lace.

No, 51. Doll's Fashionable Mantle. This little mantle is of almond-coloured tricot, stitched with silk of the same shade.

Dresses for Nursery Stories.

The back is gauged for five rows at the waist, and also gauged a little lower down. The fronts are plain, and buttoned down the middle with horn buttons. Coat sleeve with plain cuff.



32.—DOLL'S DRESS.

Small Mother Hubbard cape set into a plain collar. An écharpe of shaded brown silk is tied in a bow at the back.

Most delightful of all manners of dressing dolls is that of making them illustrations of popular fairy tales or nursery rhymes. This work calls, of course, for more than ordinary care,

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and because it is so much more difficult, as well as more interesting, than merely dressing dolls in imitation of children or grown-up people of our own times, it should be carefully protected from the dust by being slipped into a box kept specially for it, whenever it is not being exhibited. Dolls dressed in this manner always command large sales at bazaars, or, if merely exhibited at a charge of a few pence per head, will make a decided addition to the funds.

The story of "Little Red Ridinghood" is familiar to all, and not many will need instruction as to what the little dolly who is to represent her should wear. First prepare the wood through which Red Ridinghood must pass. On a square of brown cardboard, covered with thick gum, sprinkle dried moss and grass rubbed small in the hands, sand, and small pebbles. This forms the sward. Now glue one or two pieces of rough cork to represent rocks, and a few trees from a toy village; or make them of trembling grass set in cork trunks. Behind one of the largest trees glue the wolf (which must be bought for the purpose). For Red Ridinghood take a wax or wooden doll, and dress it in a dark blue dress and circular red cloak, with a little hood drawn on to the head. On one arm put a tiny wicker basket, covered with a white cloth. The doll must be glued firmly to the cardboard, half turned away from the wolf.

For "Little Miss Muffet" we prepare another piece of cardboard in the same manner, but with fewer trees (two will be enough). These must be from a toy-box, as our home-made grass trees will not be strong enough for the purpose. The trees should be placed near one end, and stretched between them a cobweb, made of netting or thick white tulle. In the middle is a piece of virgin cork, with tufts of dried moss glued on. Between this and the trees a large black spider, apparently moving towards the rock on which sits Miss Muffet, attired in a dress of primrose sateen, edged with narrow lace, and holding a

“Little Boy Blue.”

plate on her knees. A Dutch doll will be best, as the doll should be in a crouching, frightened posture.

Another piece of cardboard thickly covered with moss represents the scene in which the story of “Little Boy Blue” is to be enacted. It is divided into three partitions by means of fencing, which can be easily made, if none is at hand, by soaking dried peas in water until they are soft, and then, having prepared a number of matches by cutting off the heads and pointing the ends with a sharp penknife, pierce the peas with the sticks laid horizontally and perpendicularly. Some of the matches must be cut into shorter lengths than the others. These form the perpendicular posts. A more lasting fence can be made by substituting square bits of cork for the peas, but as cork is apt to blunt the knife very much the peas may be preferred. The moss or grass in one partition should be first dyed yellow with a little saffron dissolved in boiling water, to represent corn, and then glued on to the cardboard. A toy cow is glued among the corn. In the middle partition are a few small neatly-made haycocks, and at the foot of one lies our hero, dressed in blue linen, short trousers, blouse with belt, and a round blue hat lying beside him. In one hand is a small tin horn or trumpet. In the third field, which represents a meadow, the grass may be partly dyed and partly plain dried moss; the colour can be yellow and red. This will do for poppies and buttercups, but not much of the coloured grass must be introduced or the effect will be spoiled. Here half-a-dozen sheep must be glued, and the scene is complete.

In the story of “Bluebeard” we have splendid scope for dramatic representation. The story may be divided into three scenes. First we have the departure of Bluebeard, leaving Fatima in possession of the key of the fatal chamber. Bluebeard should be a dark-complexioned, fierce-looking doll, with an enormous bright blue beard. He is dressed in Eastern costume, wide green trousers trimmed with narrow gold braid, a white muslin

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waistcoat fully pleated, and a crimson jacket, also trimmed with gold braid and open in front. Round the waist a gold-coloured sash, and a crimson turban on the head. A curved dagger is stuck into the sash. He is holding out a key to Fatima almost



33.—DOLL'S DRESS.

as big as herself. Fatima wears the dress of a Turkish lady. Long trousers of white muslin reaching the ankles. A skirt of pale blue satin, and bodice of white satin with crimson flowers. The wide hanging sleeves are lined with pale pink. Pink turban and sash of the same colour. Muslin chemisette.

The second scene discovers Fatima standing with hands

“Bluebeard.”

raised in horror at the sight of six headless dolls lying at her feet. She has entered the closed room. Her dress here is of



34.—Doll's TRAVELLING TRUNK AND TROUTSFAU.

maize and brown. Maize silk trousers, brown velvet skirt and bodice, the sleeves lined with maize.

In the third scene Fatima and Sister Anne are seen with flowing hair, the one wringing her hands, the other looking to

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the end of the board, on which two tin horsemen are glued. Bluebeard is approaching Fatima with uplifted dagger. His dress consists of purple trousers, yellow jacket, and black sash and turban. Fatima is in white silk trousers, rose-coloured



35.—BOY-DOLL.

bodice lined with white, blue sash and turban. Sister Anne wears peacock blue trousers and bodice, with écrù sash and turban.

Little Bopeep, on a moss-strewn piece of cardboard, is surrounded by a flock of tailless sheep. She is dressed in a quilted blue petticoat, a cream-coloured overskirt looped up, with low

“Where are you Going, my Pretty Maid?”

bodice. Folds of fine muslin are laid round the neck, and fastened in front. On her head is a large-brimmed straw hat, ornamented with tiny flowers. In one hand a crook, with a bow of ribbon and knot of flowers at the top.



36.—GIRL-DOLL.

“Where are you going, my pretty maid?” makes another capital illustration. The maiden is dressed in a quilted red petticoat, with pale blue overskirt. Over the bodice is a white muslin handkerchief, pinned in front. She wears also a white muslin bib apron. On her arm she carries a milking-pail, and in the other hand a three-legged stool. On her feet are tiny

black shoes. Her companion wears a long stiff plum-coloured coat, a scarlet satin waistcoat, white frilled shirt and ruffles at the wrist, white stockings, and black shoes with large buckles. His hair is long and tied with a black ribbon. In one hand he carries a stick, in the other his three-cornered plum-coloured silk hat. The ground on which they stand should be prepared as has been already described.

In the story of "Cinderella" there is room for a great display of talent. In the first scene Cinderella, in a dusty, tattered grey dress, sits barefooted among the ashes of a large fire. The fireplace should be of the old style, with large chimney. A bare floor either of wood or cardboard, with a small brush and dustpan lying near Cinderella. She is seated on a three-legged stool, with loose flowing flaxen hair falling around her, looking into the fire. Near her is the fairy godmother, a small doll dressed in a short scarlet petticoat, black satin overdress, white muslin neckerchief. A tall pointed black hat, black shoes, and a crutched stick in her hand complete her costume. In the second scene Cinderella is dressed for the ball in glistening white satin. A trained skirt, with overdress of tulle looped up with tiny bouquets of forget-me-nots. She is stepping into the coach, which can either be bought or made. If the latter, stiff cardboard will be best for it. It must be elaborately gilded, and open, after the style of a state carriage. The footmen must be dressed in scarlet coats, yellow plush smallclothes, and white stockings. In scene three we have the ballroom. This should have the floor covered tightly with alternate strips of red and white calico. Around the edges of the cardboard settees, ottomans, and couches must be glued, on which several dolls in gay ball toilettes are seated, with gentlemen in doublets and hose standing or sitting by them. In the middle is the prince, dressed in blue velvet doublet, slashed with white satin, and blue silk hose. He is holding Cinderella by the hand. In a conspicuous place sit the two step-sisters, gorgeously dressed,

“Jack and Jill.”

but with as disagreeable faces as it is possible to procure. The next scene presents Cinderella seated in her old dress, with her foot outstretched. Before her kneels the prince with a small slipper in his hand. The sisters stand in the background, and at each side are the heralds.

The famous story of “Jack and Jill” will not be found difficult of representation. Two scenes will tell the tale. In the first a



37.—DOLL IN CROCHET DRESS.



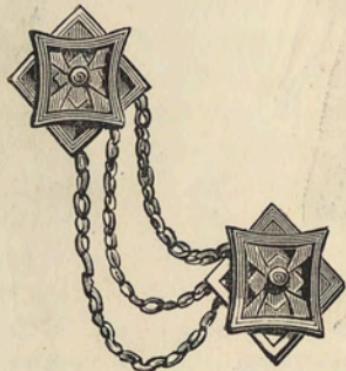
38.—DOLL IN BATHING COSTUME

green meadow (moss or cardboard) with a cork hill covered with bits of moss, pebbles, &c., and our hero and heroine going up holding an empty pail between them. Jill wears a pink sateen dress and a white muslin apron. On her head a pink sateen granny bonnet. Jack has a striped blue and white suit, consisting of trousers to the knee and full blouse jacket. A round hat on his head, white stockings, and black shoes. In the second scene the actors and place are the same, but Jack has

Children's Fancy Work.

fallen full length down the hill, and Jill is just falling. The pail has rolled halfway down.

The celebrated "Old Woman who Lived in a Shoe" is another favourite. A large shoe of cloth, velvet, or satin, either black or red, is nailed to a board. It is then filled with dolls of both sexes dressed as children. The old woman herself, in a brown dress, white apron, neckerchief, and cap, holds a small birch in one hand, while with the other she retains a little boy-doll, to whom she is going to administer a correction.



CHRISTMAS AND OTHER PRESENTS.

Needle-Books—Toys made from Walnut-Shells—Pocket-Companions—Braces—
Rugs and Mats—Christmas Cards for Nursery Walls—Trinket-Boxes.

ALTHOUGH the knicknacks at the different shops which come under the head of Christmas presents are so numerous and varied, and many of them so inexpensive that it might seem superfluous to make them at home, yet the pleasure to children of planning, cutting, and arranging little odds and ends is so great that it is a pity if they are not encouraged in their little efforts. Some children have such deft fingers that nothing comes amiss to them ; given a pattern they will manipulate their odds and ends so cleverly that they will soon produce an exact imitation. Others have not the imitative faculty ; they can originate, but they cannot create ; the fingers refuse to work out what the brain suggests. Others again—and these are the autocrats—can both originate and create ; they have the ready brain, the quick eye, and the deft fingers ; everything they see starts a new idea. These last are invaluable in the manufacture of little articles at home. If work flags for lack of material hard to get, they can suggest a substitute, and not only suggest, but work it up so that it answers the purpose for which it was required admirably. Still, without the last-named clever one of the family (as he or she would probably be termed), and with only moderately sensible heads and hands, the making of presents at home may go on briskly. There is generally something which even a “trot” of four may do. Two little friends of ours, one four, the other seven, made last year (with a very little help from an older person) a pretty needle-book “for mamma’s

Christmas present." Besides the pleasure of "working for mamma," the possession of a pleasant *secret* was so delightful to their little minds that for the space of three whole days there was not a single tiny squabble in their domain, much to the satisfaction of every one.

The needle-book was made thus:—Two heart-shaped pieces were cut from the lid of an old cardboard box; each piece was covered with velvet, the edges being secured by stitches on the inside, not sewn through the card but drawn across from edge to edge. On this was laid a little cushion of wadding for stuffing, this being again covered with a lining of white silk, cut to the shape of the card, the edges turned in, and the whole worked round in coral silk with coarse buttonhole silk. Four scalloped-edged leaves of flannel were added for the needles, two ends of narrow ribbon were sewn at the points of the *heart* as a fastening, and the whole was confined at the other end by similar ribbon, made into bows and sewn firmly on. As the silk and velvet were scraps lying by in the house, the only outlay in money for this little present was about threepence for ribbon and tailor's silk. In making these the form can be varied according to fancy. We have seen one made in the shape of a pair of bellows, secured at the nozzle by a silver thimble instead of strings. As it can be covered and lined with any bright scraps of silk and velvet, or what would be still more effective, with *crash* or *oatmeal cloth*, having the recipient's initials embroidered in silk or crewels, it would with the thimble be a charming addition to a lady's work-basket. If presents are wanted to hang on a Christmas-tree, size is not so much an object as *colour*; indeed, for a small tree small articles are best, being lighter, but they must be effective. Dainty little pincushions and thimble-case can be made out of walnut-shells. Scrape the inside of the shell till quite smooth, then stuff a little bag of some bright-coloured material with wadding, making it as nearly as possible the shape of the shell; sew

Walnut-Shell Pincushions.

to this a handle—a bit of narrow cap-wire, covered, answers the purpose—then drop a little liquid gum into the bottom of the shell and press in the cushion. This can be supplied with a pedestal in the following way:—Take two walnut-shells and pierce a couple of holes in the centre of each (a red-hot iron meat-skewer or a knitting-needle will do this beautifully). Now



39.—DOLL IN CHRISTENING DRESS.

place the shells against each other with the holes touching each other, and tie them together with string or fix them with wire. In the upper half the cushion is placed; the lower forms the stand. For an emery cushion take two halves of a walnut-shell and having scraped the inside, brush over the outside with copal varnish. In both halves make narrow slits in the middle of the sides. Fill a little coloured silk bag with emery-powder and

gum it into one half of the shell. Then join both halves of the shell together by means of a ribbon threaded through the slits in one side, and tied in a bow on the outside. Through the openings on the other side draw another piece of ribbon six inches long. This serves to open and close the walnut. A thimble-case is easily made of one half of a shell lined with pink wool stuck on with gum, then inclosed in a tiny bag of its own shape, but large enough to admit of being drawn closely over the opening with a running cord.

Toys made from walnut-shells will please the little ones, and the making of them prove no less enticing.

We give some illustrations which show what can be done in this way. No. 52 is a miniature basket furnished with a cardboard handle. Half a shell is scraped clean and brushed over with gum on the inside, but not too thickly. Then press a piece of coloured silk neatly into the shell, and turn in the rough edges at the top. The piece of silk should be of an oval shape and large enough to just cover the inside. Sew a lambrequin of scalloped brown cardboard round the outside of the basket. The stitches are taken through the silk lining. The lambrequin is worked with pale blue silk before it is sewn to the basket. The handle is also of brown cardboard worked with blue. It is joined on to the lambrequin, the place being hidden by a tiny bow of blue ribbon.

No. 53. This little *bonbonnière* is made of two shells fitting each other exactly. The insides are scraped and then lined with silver paper stuck on with gum. Two holes are drilled in each shell, and through them crimson purse silk is threaded. To this on one side a bow of crimson ribbon is sewn, and on the other two long ends, leaving a loop, are then also tied in a bow. The inside is filled with tiny sweets.

Nos. 54 and 55. These two illustrations show a pretty little toy, the "Surprise" Basket, closed and open. Two exactly-fitting halves of a walnut-shell are scraped clean and lined with

Walnut-Shell Toys.

pink or silver paper. Holes should be carefully drilled all the way round in both shells, and then a frill of narrow lace sewn round each for the outside and round the inside of the lower one. This is effected by putting the needle through the holes. The edges are then bound with pale blue silk so put on that the stitches do not show. In the lower half of the shell is a tiny wax or china doll with a tiny quilted covering over it. In the upper shell dolly's tiny wardrobe is packed. The shell is closed by means of pale blue ribbon, a loop and end being sewn to each half. On the opposite side is a bow of ribbon.

No. 56. This gives a novel and pretty little purse very easily made with a little help from mamma. Take a well-shaped half-shell and pierce holes round the edge. Then sew a green silk ribbon round it, and to the ribbon sew a little netted bag of green purse silk. Round the bottom of the bag sew four little silk tassels, and through the top thread some twisted silk to draw up the purse. Finish off the ends with little tassels.

No. 57. This is a delightful little toy, and such a pretty addition to dolly's *ménage*. Six holes are drilled into the half of a walnut-shell, and through them coloured filoselle is threaded and drawn together at the bottom, where it is finished with a large silk tassel. Round this tassel six smaller are sewn. Now take a hazel-nut and pierce six holes through it. The upper part of the six strands of filoselle already spoken of is drawn through this nut and tied in a knot at the top. A bundle of coloured filoselle is sewn on to this knot, and in the middle of the bundle is a loop by which to hang the lamp. At each of the holes in the hazel-nut is a tiny tassel of coloured filoselle.

Nos. 58 and 60. Needlebook. Cut the needlebook out of silver *jardinière* canvas according to No. 58. It must then be lined with crimson silk and the canvas worked with crimson silk and chenille after the pattern given in No. 60. Round the inner and outer edges of the canvas sew a narrow fancy

Children's Fancy Work.

braid and make a handle of the same, twisting the braid at the top like Illustration 60. Fill the inside with white flannel leaves with vandyked edges. No. 59 gives another needlebook, also cut out of silver canvas. This is in the shape



40.—DOLL IN WALKING COSTUME.

of a satchel. Cut two pieces of canvas exactly the same size and shape, and embroider each with bright green filoselle in point russe. A feathery star in the centre and two lines following the scalloped outline form the design. The canvas is

Baby-Doll.

edged with gold soutache. At the top of the book is a green ribbon, with bows at each end and in the middle. The canvas



41.—BABY-DOLL.

is lined with green silk, not divided at the top. White flannel leaves serve to hold the needles.

Children's Fancy Work.

No. 61. An Easter Egg. This pretty *bonbonnière* is made of cardboard opening lengthways. It is covered with pale blue silk, and the lower half with finely-braided straw. Round the opening sew pale blue gimp, and furnish the egg with blue silk cord by which to hang it up. The fixing of cord is hidden by two small straw stars. The eggs can be bought in cardboard, and only require ornamenting.

A pocket-companion is most useful when travelling, and is easy to make. A piece of silk, four inches in breadth by twelve in length, should be lined with flannel of the same size, the two being joined at the edges by overcasting in coarse silk or binding with narrow ribbon. One end of this should be round, the other square. The square end should form a sort of pocket, by turning up an inch, and sewing in at each end a round piece of cardboard (a piece cut from a visiting card would be thick enough) covered with silk to match. This pocket would be for reels of silk or cotton. Above this should be two leaves of flannel for needles and pins; again above those should be sewn a piece of elastic about an inch and a half in length, and sewn down in the centre, thus making two compartments, one to hold a small pair of scissors, the other a thimble. The whole can then be rolled up, beginning with the cotton end; the rounded end should overlap, and the fastening be either a button and buttonhole or a ribbon tied round it. A case of this sort, only on a much larger scale, makes a good receptacle for a gentleman's white ties; the ends of the pocket here should be of stiff cardboard, the flannel leaves should be well supplied with stout pins, and instead of elastic for scissors and thimble, as in the lady's companion, this should have two or three small pockets made by stitching across from side to side a piece of flannel about two inches in depth, and dividing it by more stitchings lengthwise. These little pockets serve for studs, sleeve-links, &c., and save a great deal of time which might otherwise be spent in hunting for these small articles, which so often get mislaid.

Useful Presents.

Another most useful present for a gentleman is a glove and handkerchief case combined. A pretty way of making one of these is to get two pieces of firm, white, and perfectly clean cardboard, each piece to be ten inches in length by seven in breadth; ornament these on one side with narrow ribbon in any bright colour, put on in vandykes, each point to be fastened down with a bead or tiny pearl button. In order to fasten the two cards together they should be laid side by side on a table, and the vandykes be stretched across over the edges nearest each other, thus forming hinges to the back. In the centre of one side should be the word gloves or *gants*; on the other, handkerchiefs or *mouchoirs*; these can have their letters painted in a colour to match or contrast well with the ribbon, or else be cut out of coloured paper and pasted on. The inside should have two pockets made of a lattice-work of narrow ribbon, fastened at the crossings by beads or buttons, the bottoms and sides being secured in the same way to the outside; then to hide the stitches and give a finish to the whole, the edges can be bound with ribbon. A couple of ribbon-strings sewn on at the top and bottom of each side will be for the fastenings when closed. The advantage of the *lattice* pockets is that they will "give" so as to hold a fair number of *gants et mouchoirs*. They should be put in like the pockets in a cigar-case—viz., the bottom of one lying against the top of another, so that when full and closed the case appears of a uniform thickness, not bulging in one place and flat in another; the top of each pocket should be about three-quarters of an inch below the edge of the case.

A pair of braces is always acceptable to a gentleman, and they are easy to make. A strip of white satin jean, cut the required breadth and length (a pattern brace should be got to cut from), will do for the foundation of each brace: on this may be stitched with a machine, or what is more effective, worked on in feather stitch with coarse buttonhole silk, strips of coloured

Children's Fancy Work.

braid—red wears best. This braid may be put on in straight lines, a broad line in the centre and a narrow at each side, or a pattern might be traced on the jean, and then worked over with



42.—DOLL IN EVENING DRESS.

the narrow braid; but it must be borne in mind that strength and durability are the great requisites for these articles, and that a raised pattern would probably be uncomfortable. When the outside strips are finished they should be lined with another piece of jean, same breadth and length, and the two (lining and

“Master Jack.”

outside) be bound together by braid. A lining of flannel to match in colour is most effective, but it gets rubbed into holes



43.—“MASTER JACK.”

after a few weeks' wear, and makes the whole look ragged and untidy.

Children's Fancy Work.

Proper fittings for these braces can be bought very cheaply, and give more satisfaction than buttonholes worked at each end. Pretty antimacassars, which would give a bright appearance to the nursery or schoolroom, can be made by knitting (in plain stitch) strips about a yard and a quarter in length of coarse white cotton; take three of these strips and plait them loosely together, then sew to this plaited strip one of bright wool, crimson or scarlet, continue these alternate strips till of the required width, and finish off at the ends with tassels of wool. Warm and inexpensive rugs or mats may be made by collecting all the thick rags of the household, light and dark, and cutting them into pieces about half an inch or thereabouts in width; the length is not of so much consequence. These little bits should be drawn with a coarse bone crochet-needle through the meshes of a piece of coarse canvas, such as packing bags are made of, leaving loops to stand up on the right side; if drawn firmly through no fastening is required, and the pattern can be made to suit the taste or fancy of the makers. If light rags predominate, then the centre may be of a light shade and the border variegated; or, if the colours are equal, it might be worked in lines with a border of one colour. This last article, though of course too large for hanging on a tree, is not at all difficult in the making, and with a little practice might well be entrusted to young hands; but to return to smaller articles, more suited to the capabilities of children, penwipers are certainly most simple in construction. The ordinary ones, rounds of cloth scalloped at the edges, all have the figure of a dog, a cat, or a mouse stuck in the centre as an ornament. These figures can be bought for a few pence, and stuck on; but, if this is not liked, the monogram or initials of the person for whom the trifle is intended may be worked with coloured beads in the centre, or cut out in coloured cloth, and sewn on. Tiny wicker baskets, such as can be bought for a penny, look very effective when covered with tinfoil, which can be pressed on with the

fingers. These, filled with chocolate-drops or sugar-plums, will be highly appreciated by small friends of the family. The small round baskets used by fruiterers make pretty hand or work baskets when ornamented with ribbon drawn through the meshes, and tied here and there in bows, or worked up into rosettes, a ruching of silk may be added at the top, and a handle made of broad cap-wire covered with silk may surmount the whole. Children always have a lot of Christmas cards lying about, some of them real works of art, too pretty to throw aside, and all of them brilliant in colouring, therefore dear to the children's eyes. These can be utilised in a variety of ways. Pasted on white cardboard, and framed with a plaiting of brown paper, they make pretty pictures for the nursery walls, or pasted side by side on a long strip of brown paper, leaving a tiny margin between each for the fold, they make a novel scrap-book, as they open out in a continuous line; or, again, little frames for each may be made by cutting pieces of cardboard the required size, sewing them together at the ends, and sticking to them with glue bits of cork, or, if procurable, acorns or beech-nuts. A novel way of using broken wine-glasses is to cut a piece of cardboard into a round about four inches in diameter; on this stick pieces of cork—the more rough, jagged, and uneven the better—piling them up a little in the form of a rockery, put in little bits of dried grass and moss here and there, together with a tiny artificial flower, such as a violet, to heighten the deception, and in the centre of all this stick the wine-glass, which should have a tolerably long stem remaining to it. These little things can be used for the toilet-table to hold trinkets, filled with water for a small bouquet, or, stuffed with wool, and the top of the glass covered with a little cap of soft silk or muslin, they make dainty pincushions. Some years ago a workbox or basket was thought incomplete without a piece of wax for thread; such a thing is scarcely met with now, yet it is a most useful trifle, and might be acceptable still to some old-fashioned folks. Little bits of



44.—MISS FLORENCE.



45.—MASTER BOB.

Children's Fancy Work.

wax candle, about an inch in length, answer the purpose ; they should have bits of coloured paper cut into vandykes, and fastened round the edges (which should be quite smooth), then another tiny vandyked band turning inward, and a plain one in the centre of the two as a finish.



46.—MISS LOTTIE.

If a collection of sand and shells has been made during summer visits to the seaside, it may be used for ornamenting small boxes. First cover a box with strong gum, then while it is wet lay the shells on in patterns, and sprinkle sand between them ; when dry they are very pretty. If children have a taste

Basket for Dried Flowers.

for botanising they should certainly be encouraged, as it helps them to discover new beauties in every country walk. Flowers gathered and pressed between leaves of blotting-paper afford amusement for winter days in the mounting and arranging in groups on white paper or card. Autumn again, though bring-



47.—MASTER HARRY.

ing forth more sombre-hued flowers, is rich in its wealth of exquisitely-tinted leaves, brightened for the time by the frost which is helping them to decay. These leaves, gathered before they begin to shrivel, and pressed in the same way as the flowers, can be mounted in all sorts of ways, and if varnished over with hard white spirit varnish they retain their delicate tints for years. Oak and blackberry leaves are among the most

Children's Fancy Work.

lovely of these autumn treasures; they are almost as brilliant as a summer sunset, and, what is a great advantage, they will bear handling, and may be used for screens, covers of blotting-



48.—DOLL'S PRINCESS DRESS.

books, picture-frames, or prettily grouped with tiny ferns and bits of moss intermingled with them, they make pictures in themselves worthy a place in any room.

A pretty little housewife can easily be made of a small doll.

Doll Housewife.

She must be attired in a bright-coloured dress and wear a large white apron with two pockets, each containing a packet of needles. The apron should have *bretelles* passing over the shoulders, and



49.—DOLL'S PRINCESS DRESS.

these at the back should have buttonholes worked in them. Through these buttonholes a bodkin should be thrust having a reel of cotton on each end. On the head a small wadded silk cushion should be glued to serve as a pincushion.

Children's Fancy Work.

A basket for holding dried flowers, grasses, &c., can be readily made out of odds and ends of cambric, sateen, silk, &c. Four pieces of cardboard, narrowed at the bottom, are sewn together and then covered with any fancy material. The handle is a straight piece of cardboard similarly covered. Over the handle and round the top of the basket is a wreath of rosettes made of ribbon or tape of a corresponding colour to the cover of the basket.

No. 62. Doll's Bonnet of Buckram, covered with rows of black lace and strings of the same, with a rose on the right side; bird of paradise on the brim.

No. 63. Doll's Collar of Pleated Spotted Net, with a bunch of flowers on the left shoulder.

No. 64. Round Steeple-Crowned Hat of White Buckram, covered with white lace. On the left a feather aigrette and wreath of roses.

No. 65. Doll's Straw Hat, trimmed with pink silk and wreaths of roses.

No. 66. Small White Straw Bonnet with White Lace Strings. In front a large bouquet of daisies.

No. 67. Mantilla of Black Lace, drawn together with a cluster of crimson buds.

No. 68. Doll's Collar of Narrow Embroidery and Insertion, finished with a bow of navy-blue ribbon.

No. 69. Doll's Cambric Pinafore with pleated front. It has an embroidered top, waistband, and sleeves.

No. 70. Doll's Brown Straw Hat, with three brown feathers and a brown silk pompon.

No. 71. Doll's Kid Shoe, with straps on the instep.

No. 72. Doll's Cloth Walking Boot, with kid galoche.

No. 73. Doll's Black Glazed Kid Shoe.

No. 74. Fawn-coloured Cloth Coat for a Boy-Doll, trimmed with brown velvet revers, cuffs, and belt.

Doll's Dress.

No. 75. Doll's Black Silk Mantle, trimmed with ruchings, ribbon, and lace.

No. 76. Doll's Brown Cloth Jacket, with gold broché trimming.

No. 77. Sealskin Hat for a Doll, with two brown feathers and a bow of flowered crimson silk.

No. 78. White Straw Hat, trimmed with white feathers.



PAPER FOLDING AND PLAITING.

Paper Windmill—Double Boat—Paper Box—Paper Plaiting—Articles made from Plaited Paper.

VERY pretty little toys can be made from folded paper, a windmill being one of the simplest. It is made thus: Take a



50.—DOLL'S WALKING DRESS.

perfectly square piece of paper, and taking two opposite corners of it, fold one completely over the other, so as to form one large triangle. Next, open the paper and fold the other two corners in a similar manner. When the paper is opened there will be two lines or creases crossing each other diagonally. With a pair of scissors, or a penknife, slit the paper from each of the four corners along the fold up to about an inch from the

Paper Windmill.

centre; get a small piece of stick and a pin; take each *alternate* corner and fold it over to the centre; then pass the pin through the centre (thus fastening all parts together), and finally stick the pin vertically into the end of the stick. When held horizontally in the hand of a person moving, the windmill will revolve freely.

To make a double boat fold the corners into the centre *once only*, take each corner in succession and fold it back until the point touches the outer edge of the square. At this stage the



51.—DOLL'S FASHIONABLE MANTLE.

paper is still a perfect square outside, with a smaller square within it. Take one *side* (not a corner) and fold it over to the middle; do the same with the opposite side, taking care that the edges touch evenly in the middle; the folded paper will now be in an oblong form. Turn it over on the table, fold it in half, but at right angles to the previous fold, thus forming a small square; fold one flap downwards towards yourself till the

Children's Fancy Work.

edges meet, turn the paper over on the table and do the same with flap now uppermost. Loosely laid on the table the paper will now resemble the letter W. Hold the W by *the base*, pull out the two folds which are in the first downstroke of the letter (first the right and then the left). This produces one boat; treat the other side in the same manner; this will give the double boat.

To make a paper box. This is made from the preceding double boat (which must, therefore, be made as above). From this point proceed as follows: Take the right-hand boat and pull completely out the point or corner of the paper which is inside, holding the body of the boat firmly all the time between the finger and thumb of the left hand, fold this point down again, outwards, till it is level with the top of the original boat. Then fold the two ends (which formed the bow and the stern) back and outwards, so that the three points touch (outside) in the middle. You have now a square of which you fold down the upper half (outwards). Repeat these operations with the other boat. It will then stand on two of the folds if placed on the table, and there will be two flaps or ledges projecting one on each side. A little management in opening this will now form an open box.

Paper folding can be used for many pretty and useful objects. For the nursery it will supply many little articles to please the eye and ornament the walls. Coloured paper for this purpose can be bought at any fancy shop, and when the colours are tastefully combined they form charming combinations. Nos. 79 and 80 illustrate one of the many forms they may be employed in. Spills of this coloured paper for lighting gas or candles, or papa's pipe, look very well in little boxes made of plaited paper, which process we shall now describe.

A sheet of white or coloured paper is cut lengthwise into narrow strips throughout the entire surface, except a margin of about half-an-inch all round. This is necessary to keep the

Paper Folding.

strips in place. Some narrow loose strips of paper of a contrasting colour to the first paper are then prepared of the same width as the strips of the first paper. A wooden needle, like that shown in No. 84, is also required. This, as the illustration shows, is a very simple affair, being only a thin skewer of wood with a notch at one end, into which the strip of paper is slipped. Having "threaded the needle," proceed to weave the pattern by inserting the point at the first slit and bringing the needle through. Now pass the needle through the next slit and the one following, raising the strip on the needle, just as in darning one thread is taken on the needle and another left under. Proceed in this way to the end. For the next row begin with the *second* slit instead of the first, and continue to the end. The third row is like the first. Fill up the paper in this manner to the bottom, and then, turning it to the wrong side, brush the margin round with thin gum and fix the strips down on it. If the ends of the strips protrude beyond the margin they must be cut off. No. 82 shows this design completed, No. 81 the paper ready for the insertion of the strips. In No. 83 we have another pretty design, which differs slightly from the first in occasionally taking up *two* strips at once and leaving *two* down. When in the middle the design is worked backwards, copying the first part in reversed position. Innumerable combinations can be easily made by simply raising or lowering a strip at various intervals.

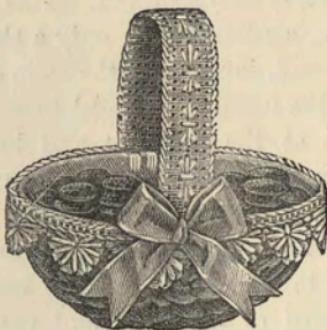
Now a word as to the manner in which these paper plaitings may be utilised. They can be made into a variety of useful articles, such as mats, spill-boxes, blotting-cases, card-baskets, sachets, &c. Mats are made by pasting or sewing the plaiting on stout paper or thin cardboard, then sew or gum a paper fringe or frill all round. Strips of tissue-paper, folded and made into a plait of three, can be substituted for the fringe. *Ruched* ribbon will also answer the purpose.

Spill-boxes are made of cardboard, the plaiting being pasted

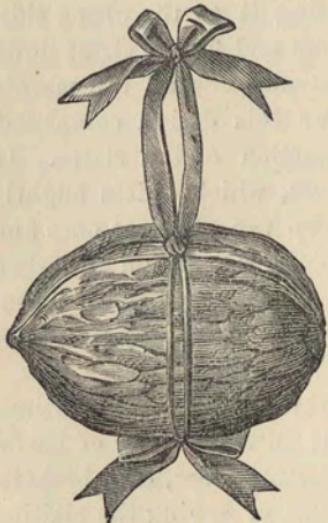
Children's Fancy Work.

on. They are of cylindrical shape with a circular bottom. The top is ornamented with a *ruche*.

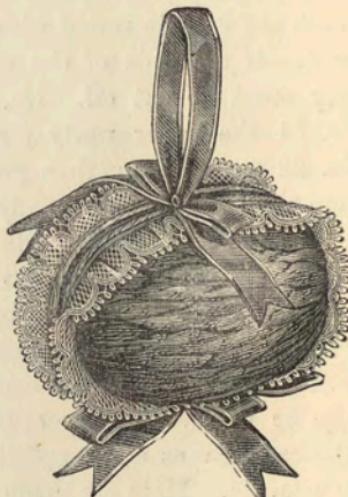
Blotting-books are also made of thin cardboard, with the



52.—WALNUT-SHELL BASKET.



53.—BONBONNIÈRE.

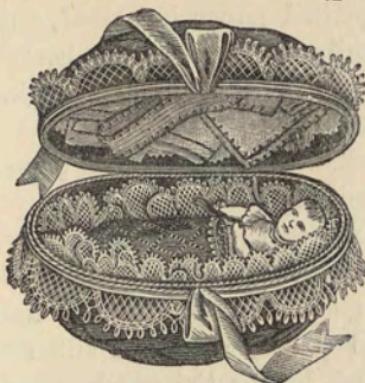


54.—“SURPRISE” BASKET (CLOSED).

design either pasted or sewn on. The edges are then bound with coloured or gold paper. The sides are next connected by being gummed, glued, or sewn to a strip of tape, and this,

Blotting Books.

when dry, is covered with paper or kid (pasted or sewn on).



55.—“SURPRISE” BASKET (OPEN.)



56.—WALNUT-SHELL PURSE.



57.—DOLL'S LAMP.

Sheets of blotting-paper are then fastened on with a piece of elastic or sewn on to the tape forming the back.

Children's Fancy Work.

Card-Baskets. The frame must be neatly cut out in thin cardboard. The plaited paper is pasted, gummed, or sewn on to each piece of cardboard forming the basket. The edges are then bound with paper or ribbon, and the pieces sewn together or tied with bows of ribbon.

Sachets for pocket-handkerchiefs or gloves. Paste or sew two pieces of plaited paper on to cartridge-paper or thin cardboard. Cut some pieces of silk rather larger than the paper design, fold the silk over the edge of the cardboard, covering it completely inside and overlapping about half-an-inch on the ornamental (plaited paper) side. A silk ruche is tacked or gummed on all round, hiding the overlapping edge of the silk. Silk strings are sewn on to fasten the two sides together.



“TWO DOLLS AND A HOUSE OF CARDS.”

THIS is going to be such a nice story; it is all about Weddings. There were two new Dollies brought into the Doll’s-house—a little boy and a little girl. They were not made of wood, like the common people; the one was china and the other wax. Their clothes were very beautiful, and made with great care. Indeed, they had every reason to be proud. The china doll’s suit was of sky-blue silk, so the children called him “Little Boy Blue.” As for the wax doll she was very fine indeed. She had a little hat, perched on the top of her head, which looked as if she was dressed to go out walking; but then she had a dress with a low-necked body and short sleeves, so that that clearly could not be. And her slippers were so delicate and thin, I know she could not have walked a step in them to save her life.

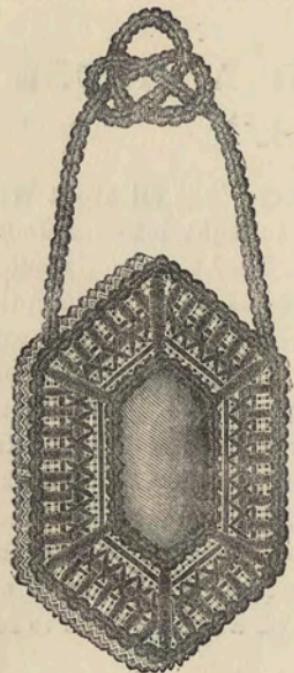
“Her name must be Miss Muffet,” said the children, when they had thought about it for a long while.

Now these two dolls were of very high descent; they came, in fact, from the top of a Christmas tree. Their clothes were made in different pieces, and fitted their figures exactly; it was not surprising that they should look down on the wooden dolls, who were dressed in perfect *sacks*, all made in one piece, with just a string run through the middle to form a waist. They could not fraternise with them at all, and spoke to them as little as they could possibly help. Miss Muffet, indeed, seldom went inside the house, but passed most of her time sighing on the little green balcony in front of it.

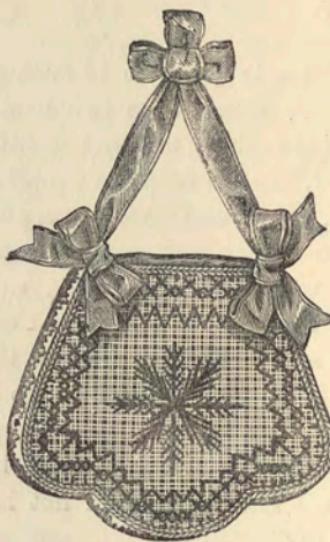
“Why will you look so unhappy?” said Little Boy Blue to

“Two Dolls and a House of Cards.”

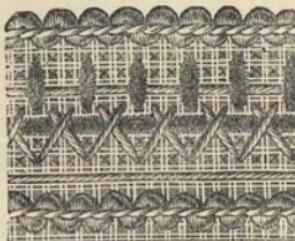
her one day; “you know you could end it all in a minute, if you liked. If you would only make up your mind to marry me,



58.—NEEDLEBOOK.



59.—NEEDLEBOOK.



60.—DETAIL OF 58.

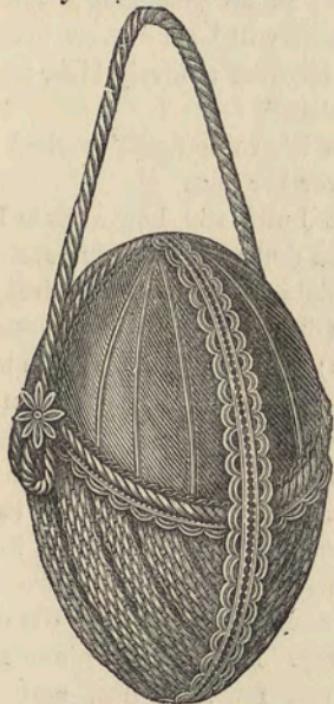
you should be as happy as the day was long, and need never speak to any of the wooden dolls again.”

“They *are* common,” Miss Muffet replied, with just the suspicion of a tear clouding her beautiful blue eyes; “they *are*

“Two Dolls and a House of Cards.”

common, and I own I am very unhappy as I am ; still the establishment is a large one, and not to be despised, and I could not think of marrying unless I could have something similar.”

Now, a house with six rooms and a staircase up the middle, a green door with a brass knocker, and a fine balcony outside, is not to be met with every day in the week.



61.—EASTER EGG.

The little boy sighed, and was silent for a minute. Quite suddenly, however, he cheered up.

“I know what I can do !” he cried. “I can’t buy you a house like that, it is true, but I’ll *build* you a lovely one instead.”

“Impossible !” answered Miss Muffet ; “why will you talk of absurdities like that ? You could not build a house, to commence with, and if you could, it would take so long. We should both be old by the time it was finished.”

“Two Dolls and a House of Cards.”

“That shows how little you know about it, my dear,” said Boy Blue in a superior tone. “Take long to build a house! I’m a builder by trade, so I ought to know best. Now listen, and I’ll tell you how it’s done. Here, on our right, lies a lovely pack of cards—all the materials ready to hand. I shall run you up a house of them in no time, and it will be ready to live in to-night. Inside there will be the most beautiful pictures, and outside it will be all over a lovely blue, and you can’t well be more artistic than that.”

“I don’t see how it’s to be done,” sighed Miss Muffet, but a slight smile stole over her face.

“I could almost build the house while I am talking about it,” replied the china doll with some impatience; “but sit down here, and I will explain it to you. You first take two cards and stand them up so (like the gable of a cottage, or the letter V turned upside down). That, I grant you, is an anxious moment, but, once over, the next step is easy. You have to stand two cards, lengthways, each side of the gable, and then two crossing those again till you have a square all round the gable. Then comes another difficult part, when you lay two cards flat on the top of these, very carefully, so as not to knock the first part down. Then, feeling as if you dare scarcely breathe, for fear, you begin to build another story on the top of the two flat cards just in the same way. And as many stories as ever you like you can have—three, four, or five, and some people even had six!”

“How clever you are!” said Miss Muffet, “I understand it all perfectly. I think it will be a most elegant house, and one I could very well live in. Will you begin at once, Boy Blue? and I will sit and watch you while you work!”

And Miss Muffet retired from the balcony, came down the doll’s house stairs, and out through the little green door with the brass knocker.

How pleased was Boy Blue when he saw her come out!

“Two Dolls and a House of Cards.”

He kissed her little wax hand three times over, and then he tucked up his blue satin sleeves, and set to work to build the house.

Now there had been another wedding in the doll's house that same day, only as they were quite common people I forgot to mention it before. They were just two ordinary wooden dolls, of no consequence whatever, and they had set up with an establishment suited to their humble position in life—they had made their house out of a night-light box.

They heard the first sounds of building going on, and they both put their heads over the top of the night-light box and looked out.

Boy Blue had succeeded in fixing the gable, and was placing the four cards round its sides.

“Look what a beautiful house these people are going to have!” said the wooden doll, “all blue outside, and pictures within!”

“I don't think much of it yet,” said the other wooden doll, who was the husband; perhaps he was jealous of the shiny blue house.

The first story was soon finished, and Little Boy Blue clapped his hands for joy.

“What a beautiful house!” cried his little wax bride, “so airy and light, so uncommon in style! Indeed, I am very much pleased with it, my dear.”

“She'll be so proud there'll be no bearing with her,” said the wooden doll-wife, with something not unlike a sob. “I wish my husband could have built me such a house!”

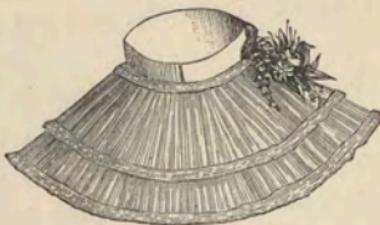
“It's no trouble at all to me,” observed Little Boy Blue, “you know; I am a builder by trade,” and he stood with his hands behind his back for a minute, resting, and admiring what he had done.

Then he began to work again, and with bated breath fixed up the second gable, and also the four cards by its sides.

“Two Dolls and a House of Cards.”



62.—DOLL'S BONNET.



63.—DOLL'S COLLAR.



64.—DOLL'S HAT.



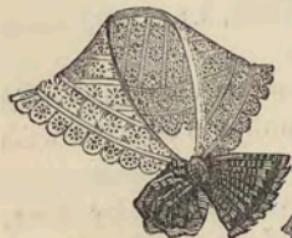
65.—DOLL'S HAT.



66.—DOLL'S BONNET.



67.—DOLL'S MANTILLA.



68.—DOLL'S COLLAR.



69.—DOLL'S PINAFORE.



70.—DOLL'S HAT.

“Two Dolls and a House of Cards.”



71.—DOLL'S SHOE.



72.—DOLL'S WALKING BOOT.



73.—DOLL'S SHOE.



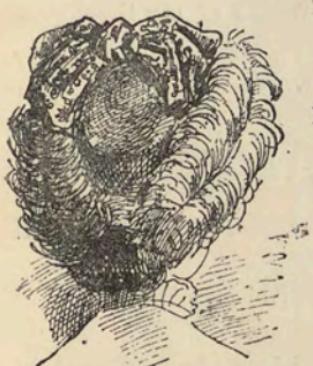
74.—BOY-DOLL'S COAT.



75.
DOLL'S MANTLE.



76.—DOLL'S OUTDOOR
JACKET.



77.—DOLL'S SEALSKIN HAT.



78.—DOLL'S STRAW HAT.

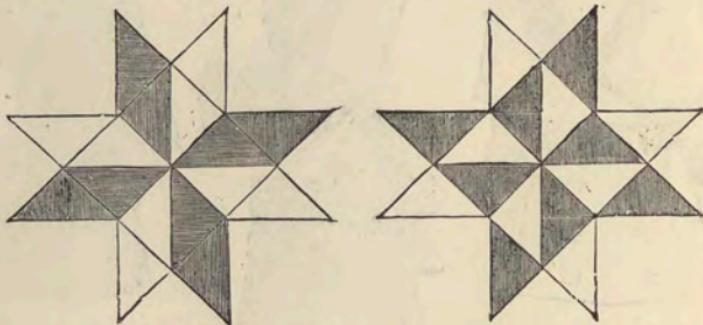
“Two Dolls and a House of Cards.”

“A house with two stories!” cried the night-light box dolls. “There is no end to some people’s ambition.”

“I am glad the wooden dolls see us,” said Miss Muffet to herself, though she pretended not to notice their remarks; “they will understand now what sort of establishment a person of my position expects.”

At last the third story was safely completed, and the china doll stopped to take breath.

“Oh, how proud Miss Muffet will be!” said poor Mrs. Wooden Doll, bobbing her head up over the night-light box, “a house with three stories, and pictures inside! When visitors come I



79 & 80.—DESIGNS IN PAPER FOLDING.

know what she will say. It will be, ‘Which of my three rooms will you come into to-day?’”

“All pride and vanity,” said Mr. Wooden Doll. “I see nothing to admire in it at all.”

A fourth story and a fifth rose, and the excitement became intense. All the dolls in the big red doll’s house came out on to the balcony to stare. It was the happiest moment of Miss Muffet’s life.

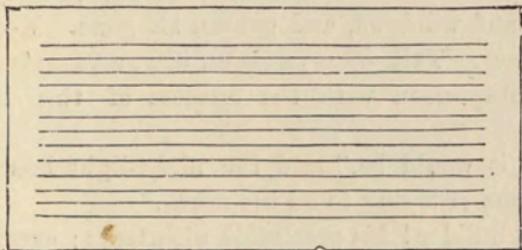
“How about a sixth story?” said Little Boy Blue.

“I should like it,” Miss Muffet replied.

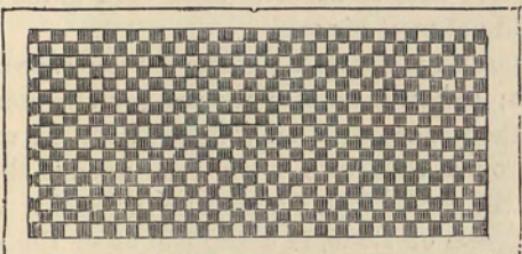
“It has been done before now,” said Boy Blue, rather doubtfully, “but I’m almost afraid of going farther.”

“Two Dolls and a House of Cards.”

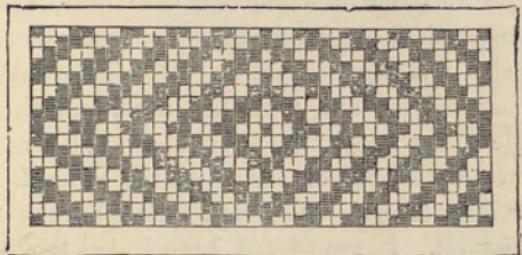
“ You know best,” said she, with a little toss of her head, “ but if I were you I’d go on. A six-storied house would be charming—with all the dolls in the doll’s house looking on.”



81.—PER FOR PAPER PLAITING.



82.—DESIGN IN PAPER PLAITING.



83.—DESIGN IN PAPER PLAITING.



84.—NEEDLE FOR PAPER PLAITING.

Alas for Boy Blue! He attempted the sixth gable; he placed the first two cards on their slippery foundation, another, and another by their sides, when his hand trembled a little, a

“Two Dolls and a House of Cards.”

sort of quiver went through the building, from roof to basement, and in one second, with a fearful crash, the whole house fell down, and lay in ruins at his feet.

Flat, flat, flat! Still and shapeless, so as not to be recognised. Pictures, and windows, and gables, all gone. Nothing could well be flatter. Talk of a pancake, why, a pancake is a promontory in comparison with the flatness of that house when it fell.

“I knew how it would be,” said the night-light box doll. “No good ever came of trying to do too much.”

The poor little builder! his eyes filled with tears; every one was laughing at him, and that is hard to bear; and some gave him good advice, and that is harder. He looked at his lady-love, but she would not meet his eye.

“You have humbled my pride,” she said; “you have made me look ridiculous; I shall never love or trust you any more.”

She heard all the wooden dolls laughing, she looked at the wreck upon the ground, then turned her back upon it all, and walked right into the garden with her head up in the air. There she sat down on a piece of stone, in a dreadful fit of the sulks. Now, sulks are bad for any sort of dolls, but they are fatal to a wax one, if she sits in the sun while she has them, that is; and that is precisely what happened to her. The sun shone, and shone, and she felt herself going, but she would not move; and first her colour, and then her nose, and then her arms, and the whole of her body, melted right away, till nothing was left of her but a little heap of wax upon the ground.

Alas, alas! for Miss Muffet. She had better have lived in the card-house, after all. It would not have lasted long, to be sure; but, after all, it was quite as durable as she was.

THE ART OF
CHURCH EMBROIDERY.

I.—INTRODUCTORY.

IF an apology is needed for offering to the public the following hints on the art of Church embroidery, it shall be a confession of the difficulties which beset me when first taking to the work. I could hear of no publication to guide me in the way I should go ; lessons such as are given at many Sisterhoods or at the principal “ Ecclesiastical Warehouses” were quite out of reach, and there was not even much elaborate work to be seen in the Churches of the neighbourhood.

It is in the hope of helping others who may be in a somewhat similar plight, and yet equally ambitious, that I venture to commit to writing the result of subsequent experience.

I should be glad and proud indeed if I succeeded further, and aroused in anybody’s mind

a desire to adopt this beautiful art. Little more time and trouble than is given to the manufacture of the numberless chair-backs and mantelpiece borders of the present day, might suffice for the production of really good and beautiful embroidery, such as could be handed down to future generations for the admiration of our grandchildren, and our great grandchildren too. Such has been the case with the work of past centuries, why should ours not rival it?

The field is not likely to be overstocked ; even if every Church in the country were provided with all the hangings deemed necessary for it, there is an increasing cry from missionaries and settlers, entreating that fitting and seemly Church furniture be sent to them. Neither is it at all essential that the characteristics of Church embroidery should be exclusively confined to ecclesiastical uses. Our homes would be none the worse for some bits of needlework done by the same method : the same skill and the same materials may as successfully be employed for one sort of design as another, provided indeed that the designs be worthy of them, and the object worthy of the design.

There is a general idea that the work is so expensive as to be almost prohibited, and, of course, for work to be used in a Church, and destined to stand the wear and tear of years, none but the very best of materials should be employed. This is part of the thoroughness which gives to the work its chief value, and makes half the pleasure of the worker; but the outlay is not serious so far as the embroidery is concerned, and is never quite so great as in the first case, for as a completely new set of colouring is seldom required, the odds and ends left over from one piece of work come in most conveniently for the next. The real expense is entailed by the large pieces of cloth, silk, or velvet required for the ground-work of altar-cloths, frontals, &c.; fringe also is a very costly part of Church hangings. But this outlay is required wherever the hangings are required, and the embroidery to beautify them is a separate matter, and one more of time and patience than of money.

These hints, which it is hoped may be of service to beginners, are not needed by those who can afford to get their embroidery ready prepared or begun, and when worked return it

again to be finished and mounted by the same professional hands. It is hardly possible that this method can produce the same feelings of parental pride and affection, which reward those persevering workwomen who have carried their work themselves through every stage, until the last stitches are even put into the lining, and they have seen a mere paper design grow, under their own manipulation, into an accomplished fact. To miss this can be compensated only by a superiority in the professional mounting and making up, such as ought not to exist in the case of anybody who is able to undertake the task at all.

II.—THEORETICAL.

A PIECE of Church embroidery will, as a rule, entail the use of three different classes of stitchery, under which many varieties may be included.

I. The first is executed in floss silk, or by some people in embroidery silk; this would be the principal part of most designs, comprising all the flowers, and foliage, and flowing parts, especially those in which shading is introduced. Its beauty depends upon a smooth satin-like surface, and a gradual blending of shades, so that, though a flower or leaf may grow from the lightest to the deepest tint, the eye should not be able to detect a line of transition; and the texture formed by the stitches should follow the curve of the pattern, but with so nicely adjusted a gradation that each stitch should apparently be exactly parallel to the one beside it. This is where embroidery is superior to the richest brocade, in which the silken threads *must* actually be all in one direction.

II. The second class comprises those stiffer

parts of the design, such as crosses and monograms, the stems of flowers, backgrounds, &c., which can be worked in basket-stitch, brick-stitch, or the various couchings. These are all done by sewing down one sort of silk—generally purse silk—with another thread.

III. The third class is not worked until after the two others are finished. It includes the spray work and the final mounting, and I class them together because they form such a distinct stage in a piece of work.

Spray work signifies all the light work, like rays or tendrils, which generally surround the heavier and brighter parts of ecclesiastical embroidery. It is mostly done in gold thread or double purse silk sewn down with a finer thread of another colour. The sewing on of spangles belongs to this stage.

In Mrs. Barber's beautiful book, "Drawings of Ancient Embroidery," it is said that "Scroll and spray work which form one of the great characteristics of church embroidery. . . . tie together the various parts of the design, fill up the spaces, and add much to the delicacy, richness, and beauty of the whole. It is, perhaps, in this last point that in practice modern

embroidery chiefly fails. It is a rare thing to find this part of any modern design made with vigour and freedom and a full sense of its importance." May not this modern short-coming be somewhat due to the practice, already alluded to, of allowing the work to change hands before it is finally completed?

Mounting the embroidery shall be fully treated of later on.

With the exception of the spray-work, the embroidery is worked on linen tightly stretched on a work frame. When it is quite finished, but still in the frame, a piece of thin paper is firmly pasted on the back, so that all the ends and the backs of the stitches are made quite fast, and the work itself becomes stiff; this makes the business of transferring it to its permanent background of cloth or silk much less arduous than it would be were it limp and capable of getting distorted. The handsome raised effect of Church embroidery is owing to its being thus worked on one ground and applied afterwards to another.

As the linen is cut away rather close to the embroidery all round the edges, it must be very fine, and no temptation to economise silk

by taking it back from the edges, as is done in crewel work, must be yielded to for a moment.

Outlining may be done in gold or colours, according to the requirements of the pattern; but in addition to any other a thin outline of black must surround each bit of the design wherever in drawing it out a pencil mark would be needed. A thick black line will be given to the outside edge of all when the work is transferred from the linen to the cloth, or whatever material it may be, but the thinner lines inside the design must be worked before the back is pasted.

It is very often quite out of the question to set up the whole of one piece of work in the frame, and it is usual and much more convenient to divide the design into several portions, and work each separately; thus a frame small enough to be quite portable will answer every purpose. Of course there are patterns to be met with which cannot be thus split up; a running pattern is not always easy to divide, and should rather be avoided for that reason.

III.—PREPARATORY.

THE embroiderer's stock in trade, as it may be called, should consist of a work frame, some unbleached linen, a stiletto, sharp-pointed scissors, some crewel needles of medium size, and a very large darning needle; also some sewing needles large enough to carry embroidery silk—Nos. 5 or 6 will do—two or three knots of fine whipecord, and the powder and stamp for punching.

A useful size for the frame is about twelve inches along the webbing by eight or ten inches wide; it is quite worth while to get one with screw adjustment, for this makes the task of stretching the linen so much more easy, and it is more convenient to have one on a stand, so that it can be placed on the table in front of the worker, or on her knee. They can be got from Shoolbred, in Tottenham Court Road, for about half a crown.

The unbleached linen should be thick and firm, of a close, even make; loom-sheeting at about 3s, 6d. the yard, to be obtained of any

good draper, is the right thing. At least half a yard should be bought at a time, or it will probably cut to waste.

Cut by the thread a piece wide enough to take comfortably the bit of design which is to be worked first, allowing for a hem half an inch wide all round. Do not have it too wide, it is only a trouble; but if the frame will take a piece of linen large enough to set up two sprigs, then by all means take advantage of the fact, for there is no part of the work so tedious as setting up the linen, and the less often it has to be repeated the better for the worker. For the length, push one stretcher as near to the middle of the frame as the screw rings will allow, and measure from the edge of the webbing to the further end of the screw; the linen may of course be longer, because it can be rolled round and round the stretchers, but if it is shorter the second stretcher cannot be slipped on to the screws, and it is very tiresome to have to sew the linen to the webbing after it is on the frame. The linen must be hemmed down the sides, or else the sides must be strengthened with tape; and then sew the top and bottom to the webbing with a very

strong thread, rather stretching the linen as you sew. Slip the stretchers on to the screws while the rings are as near the middle as they will go, then screw them equally on each side until the linen is as tight as possible, and the strength of the joins on to the webbing is well tested. With a packing needle threaded with whipcord or fine strong string lace the sides to the screws of the frame, taking the needle each time through the whole thickness of the hem. If a packing needle is not at hand, holes at intervals of an inch pierced in the hem by the stiletto will do very nicely to pass the string through. Knot it very firmly at each end, and take care that the ends are tucked away, so that, later on, neither they nor the knots shall be likely to catch and fray the silk. It is considered right to put the selvedge way of the stuff along the screws. When the stretching is finished the linen should sound quite musical when tapped with the finger, and the threads should lie straight and even.

So much for the frame; now for the design, which is to be marked out on the linen. This may be done either with transfer paper or by pouncing, but, as the carbonic transfer paper is

greasy, the lines traced with it are the same, and there is a risk of the silk becoming soiled when it is passed through them later on, so that the pouncing process is to be preferred, and as it must needs be resorted to in the more advanced stages of the work, it is just as well to practise it from the beginning. In either case a very correct fine outline of that portion of the design which is first to be executed must be made on thin, smooth paper: tracing paper so-called is the best. If transfer paper is to be used the tracing should be placed on the framed linen, the centre straight with the thread of the stuff, and fastened with pins at the upper corners, the transfer paper is slipped between the two, its blackest side being towards the linen. With a sharp-pointed, hard pencil draw over the whole pattern, but be careful not to bear heavily with your fingers over the black paper, for if it is new and fresh some nasty smudges may be added to the pattern, and be found with it on the linen when the paper is removed. Transfer paper, black or blue, and also tracing paper, may be procured at any stationer's. When it is old, the former may be renewed to some extent by holding it to the

fire: when very new and greasy, it should be placed in blotting paper before use; a white variety, for tracing on to dark-coloured grounds, may be got from Francis, in Hanway Street.

For the process of pouncing, the tracing should be turned wrong side up, and pricked along every line with a needle of about No. 7 size, held quite upright. A board covered with several layers of flannel is the proper thing to prick upon; a sofa cushion is not amiss; but the pleasantest is a pad, which is sold for the purpose with some of the Kindergarten toys (the pricker which goes with it is much too coarse to answer for pouncing). In whichever way it is managed, the holes must be very exactly on the lines, and as close as sixteen to the inch where the pattern is at all complicated. Lay the pattern on the linen with the rough edge of the picked holes uppermost, and when it is straight, stick in a couple of pins to keep it so, but do not attempt more than to stick them in upright once, for fear of jerking the pattern when they have to be pulled out again; the left hand will be able to hold the paper firm. Take some pouncing powder on the end of the stump, and rub it well, but

gently, over the whole pattern, and be very careful to leave no line untouched ; lift the paper gently away, and the whole pattern ought to be found neatly outlined in a series of little dots. A jerk or flick on the back of the linen will cause the whole pattern to disappear, and if it is not quite satisfactory, this must be done, and the process repeated. If it is correct and complete, the lines must be drawn over with a small paint brush charged with indigo ; or an ordinary pen and ink will do very well indeed. I cannot too strongly urge the necessity of having a perfectly correct outline, in which all the straight lines are really straight and every curve is true. Nothing should be left with any hope of its "getting right" when it comes to be worked, and it is better to be very deliberate over this dull preparatory process than to run any risk by hurrying on.

The tracing of a symmetrical figure may be tested by doubling it down the centre and holding it to the light, or pricking it through, but observe that the pounce will not go through holes unless it is rubbed on the rough side, and if one half of the pattern is rough and the other half smooth the one must receive a fresh edition

of holes pricked from the other side between the first ones. When drawing it over refer constantly to the original pattern, and put in veins to the leaves and any other such inside markings as may be wanted. When making a tracing from a completed design, where the outer or boundary lines are drawn very thick, remember that it is the *inside* of them which is needed for the embroidery. There is no need to trouble about drawing the spray work now, as that is better in a separate tracing.

The pouncing powder is properly made of pipeclay, coloured with charcoal for use on a light ground. It should be used very dry as well as very fine. It is rubbed on with a stump made of a torn strip of flannel about two inches wide and twelve long, rolled up tight like a bandage, with the edges very even. I may acknowledge that a difficulty in getting pipeclay or charcoal has never stood in my way, for I have, when required, made very satisfactory pounces out of every sort of powder which toilet requirements have put in my way, colouring them with the scrapings of a lead pencil rather than be delayed in my work.

Even now the preparations are not complete,

for the silks must be arranged in their proper place. This should be a large thread-case, for, though embroidery silks are not so exacting, it is of vital importance to treat floss silks well. The case must be long enough to cover the length of a skein as it is before it is cut, and it must have a flap at the top to shelter those little portions which must be left peeping out. The skeins should be cut once, where the knot is, and threaded into the case with the aid of a bodkin and cotton. Arrange them in the order of their shades, always beginning with the highest to the right or *vice versa*. Divide the different greens by putting other colours between them; for you will probably have three distinct tints, and perhaps three shades in each, and it is so difficult to distinguish them by candlelight, that it is best to know by heart where each set is to be found in the thread-case. Do not hesitate to put in the whole skein, for it keeps smooth and clean there better than anywhere else. Besides the floss silks you should have spaces for all the necessary embroidery and sewing silks, but the purse silk should be wound on a reel, and, as it is generally used double, it should be wound so, beginning each skein from the two ends together.

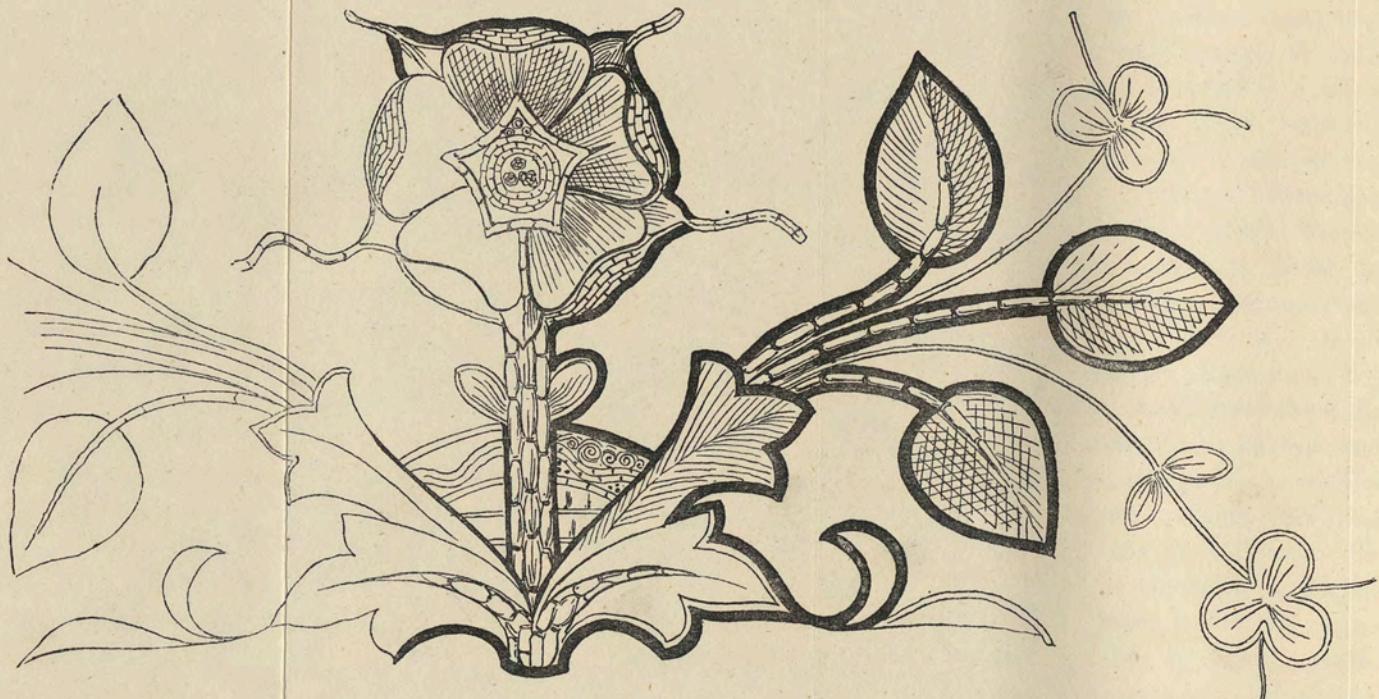


Plate I. Actual size.

SPRIG FOR SUPERFRONTAL, DRAWN FULL WORKING SIZE, ALSO SHOWING THE BLACK OUTLINE WITH WHICH IT WOULD BE MOUNTED.

IV.—PRACTICAL.

A PRACTICAL illustration will perhaps best serve to introduce the actual embroidery. I will suppose that Plate I. is to be worked; it is given full size. The flower is a conventional rose, with leaves and other foliage, and there is some spray work round it. It is suitable for ornamenting the super-frontal of an altar cloth, where two or more of them would be alternated with crosses, or fleur-de-lys: a little adjustment of the leaves would suit it for a variety of positions. I select it because several sorts of stitches can be put into it.

It measures 9in. by 4in., so that two can quite well be drawn, one below the other, on one piece of linen. Before it is pounced, the tracing should be placed so that the stalk of the flower is straight with the thread of the stuff.

The sprig will require two shades of salmon floss, two shades of olive green, two of bronze, and three of sage, one of blue, which should be of a somewhat grey tint: some gold-coloured

purse silk: gold thread, and yellow sewing silk: also black filoselle.

The pattern being drawn out according to the directions in the last chapter, the embroidery should be begun by working the petals of the rose with the salmon floss. The first stitch should be one from the middle of the outer margin, in a direct line towards the centre of the flower, and the next should lie close to it, and be a little shorter; work on in one direction till that side of the leaf is done, then begin again at the centre, and work in the opposite direction till that is done too; and do the same with each leaf as you come to it, for thus the symmetry of each is secured. The stitches should be alternately long and short, and very gradually they should be slanted, so that by the time the side of the leaf is reached they lie parallel to it. Now, with the darker shade, repeat the process exactly.

Next, the little green sepals may be worked in the darkest shade of sage green, beginning as before with a centre stitch, and working to each side. The two outer edges should be outlined with a double thread of the lightest shade of the same tint, sewn down with a single thread.

The gold tips, which are supposed to turn over the rose, require three single rows of gold thread, besides the one which outlines the whole leaf; all four lines of gold thread should lie as close as possible to each other, the stitches of yellow silk being arranged in a sort of pattern.

With three threads of black filoselle, sewn down with the same, carry a fine outline under the gold tip, and between the petals.

The centre may be worked in many different ways, and looks very handsome if it is raised, but for the present purpose the best plan will be to sew down a circle of red embroidery silk with white, arranging the thread spirally so that it goes two or three times round; and the little space in the centre may be filled with large French knots of yellow embroidery silk, while the five little corners will give just room for three small white knots. The fine black outline should be carried also round this.

The three rose leaves on each side, are to be worked next, in shades of sage green, using one shade for each side of a leaf, as is marked. Each leaf is begun at the point, with a stitch towards the centre vein, and the direction is almost imperceptibly changed, as in the rose,

so that it resembles as far as possible the side veins of a real leaf.

The two other pairs of leaves are worked in just the same way, beginning always at the point.

For the stems a different sort of work is required, for they are done in brick-stitch, with the double purse silk. It is sewn down with white for the straight flower stalk, with orange for the rose leaves, and with red for the little curved bits. The flower stalk will need three rows, of which the middle one should be done first. Be very careful to get it straight, if the former directions were carried out the thread of the linen will serve as a guide; the white stitches, too, must lie evenly across, for if they are crooked they will give a twist to the purse silk and spoil its effect.

The stalks of the leaves are very similar, except that for the greater part of their length, the double strands of silk are separated from each other, and here one of the outside rows should be done first, and then the middle one, which ends where the two others meet and hide its disappearance. A thread of gold should be sewn along the upper side of each

stem, and both it and the purse silk run a little way up the central vein of each leaf.

The other little bits of stem, sewn with red, consist of two double threads on each side of the longest row of the straight stalk, which is only finished where they join each other; the outside rows are longer than the others.

There remains only the little ornament which is used to give solidity to the design, and to introduce some blue into its colouring. When the spaces are filled with the blue floss, lay across them at regular intervals threads of white embroidery silk, passing them under the flower stalk, and sew them down with yellow sewing silk. The line along each edge of the little border is made of the purse silk, sewn with orange, and the wavy line between them of gold thread; the remaining spaces are to be filled, on the upper side, with "French knots" in white embroidery silk; on the under, with the same in red. When all this is worked, the outlines may be finished up. The bronze leaves are outlined with gold, which is carried on beyond the point, and made to curve upwards, the open space being filled with bronze. The flower stalk, too, is outlined on each side with

gold, and where the little leaflets occur, it is looped round them, and they are filled up with the darkest bronze.

Finally, wherever two parts of the pattern touch each other—for instance, on each side of the blue couching, or between the bronze and olive foliage—a thin line of black must be sewn down, to meet the thick black outline which will be added all round the entire sprig, when it is mounted.

This piece of embroidery is now completed, and unless there is another bit in the frame to be done, it may be backed at once. Lay the frame face downwards on a clean cloth, and brush over the back of the embroidery thoroughly and ruthlessly with stiff cold paste—fingers are really better than any brush, for they can best put the stray ends into their right places, and subdue knots and the irregularities which will occur—and then a piece of tissue or whitey-brown paper is smoothly laid over the whole, and dabbed down firmly with a handkerchief. A cloth folded to the right size, and one or two heavy books—small enough to rest on the work and not on the frame—may be put on to press it down; and so

it should be left in a warm place till it is quite dry. The pressing is not absolutely necessary, for the work may even be dried near, though not close to, a fire, but the longer makes the better job of it.

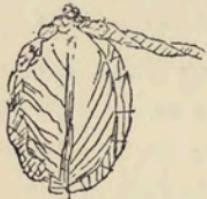
Unlace the sides, take off the stretchers, and cut the linen away from them ; but, for the sake of the future, take very great care not to injure the webbing.

Cut the linen away at the distance of about the tenth of an inch all round the embroidery, and then put it in its place on the ground—whatever that is to be. I will suppose that it is red or green cloth, and that it has been already framed and stretched, according to the directions given in another chapter. If the design was correctly drawn on the linen at first, and the embroidery now is as stiff as the paste ought to have caused it to be, it will not be necessary to pounce the whole design again, and it will be enough to carry a white thread straight down where the centre should lie, and another at right angles to it, where the top of the rose should come, and by these the sprig should be placed, and fastened here and there with pins. Then, with strong but not very

coarse cotton, sew all round the embroidery, bringing the needle up through the cloth and down through the little linen margin.

A separate tracing of the spray-work has been mentioned before ; the rest of the design should be indicated in it, so that the tracing can be correctly fitted to the embroidery, over which it can lie without risk of its being injured by the process of pouncing the spray-work, for, of course, this only is pricked.

The rays from the roses are two threads of gold. The length should be measured, and a piece cut off twice as long, allowing besides for pushing the ends through the cloth ; then



double the thread and begin sewing it on from the furthest point, so that the two ends may be pushed through the cloth together at the edge of the rose. The trefoils

also are of gold, but a single thread only is needed ; the other lines are all of purse silk, sewn with orange, and used double, except round the little leaflets, for which each strand is made to take a little excursion on its own side, and for the little rays from

the trefoils. A few stitches of blue are worked in each trefoil, as is shown in the illustration.

The finishing touch—but it is no trifle—is to put an outline of black filoselle all round the linen edge and thick enough to hide it. One strand of filoselle should be sufficient, sewn down at short intervals with strong black sewing-silk waxed; between the stitches the filoselle should be rather fulled-up than stretched flat. The *contour* of the design must be preserved, and the corners very neatly and sharply defined. This is best done at sharp angles, such as the ends of the leaves, by sewing the filoselle down on each side of it so close that the stitches nearly touch each other, and fulling the filoselle into a point between them.

A new thread should be started always at some corner, even if this demands the sacrifice of a few inches of the filoselle. Knots may be used with impunity at the back of the work, and the ends are sufficiently secured by passing them through the cloth; for, when all is done, the paste-pot must be once more brought into requisition, and all the back of the work receive a coat, which effectually fastens down the stitches and loose ends.

V.—DETAILED.

THIS chapter is to contain those detailed instructions in the different stitches which have been taken for granted all through the last. Perhaps this arrangement may, at first sight, seem to be putting the cart before the horse; but surely it is unwise to let the embroideress feel what her needs and difficulties are likely to be before showing her the way to get through them.

I begin, as before, with stitches worked in floss silk or embroidery silk. The latter is considered to be the easier to manage, the great art being to keep the threads always equally twisted; for the rest, directions for work with the one apply almost as well to work with the other; only, as work in floss is very much superior, I shall take for granted that it alone is used where the embroidery admits of a choice between the two. The worry of it is, that it catches in every roughness—either of fingers or anything else—that comes near it, and then it becomes ruffled and unfit to use. For this

reason it is necessary to subject the hands not only to the frequent washings which all silk embroidery entails, but also to diligent rubbing with pumice-stone whenever and wherever any little roughness becomes apparent; of course, the use of glycerine, or vaseline, or any such preparation, must be put out of the question, for those times of day when any work is to be done. The habit of handling floss silk so as to avoid unnecessary catching, is soon and involuntarily acquired, and it is more as encouragement than warning that the subject is mentioned at all. And though every precaution must be taken to preserve its smoothness and lustre—for where these are lost the silk may be rejected as useless—this does not call for more trouble than is due to reasonable carefulness.

Between whiles a piece of tissue paper must be pinned over the work, and a large cover should be thrown over the whole frame to keep the dust off. When it is necessary to pass the hand over a piece of work already done, a bit of tissue paper should be kept across it; in fact, tissue paper should be the inseparable companion to floss silk, for it is the one thing warranted not to fret it.

Flosses can be bought at all fancy work shops, in very small skeins, at a halfpenny each; but though these will do well enough to experiment with, they must not be relied on for a piece of work of any size or importance. It is far more satisfactory, and not more expensive, to go straight to Helbronner's, in Oxford Street; the skeins vary in price from 3d. to 4d., and there is a tolerable certainty of being always able to get from there a fresh supply in the same tint, if not in the identical shade, which last is not so important. Once set up with a set of tints which harmonise with each other, they will serve as a guide for many successive designs, varying them from lighter to darker shades.

I ought to say here that I use the word "tint" to express the various hues under which every colour may be classified, as orange and lemon are both yellow, and crimson and scarlet are both red. (See Notes on Prop. XIX. and XX., "Grammar of Ornament," by Owen Jones.) Hues, or, as I have called them, tints, should harmonise like the different notes in a chord of music. Shades only vary, as one note varies according to the octave in which it is

repeated. Thus, as a single musical chord may be sounded low in the bass, or high in the treble, so, when a harmonious set of hues has been once arranged, they may be used in all gradations of shade, from the deepest to the palest, according to the amount of variety demanded by the design.

Three shades of any tint are generally sufficient for a piece of shading, but, of course, there are exceptions, and very often shading has to be done in a space which admits only of two rows of stitches, and then only two shades can be used in that particular bit of work—for shading is done by working each in a separate row, one below the other, but irregularly, so that the extremities of each two rows are mingled together and become blended into an indistinguishable gradation, from light to dark. It is safe to tell a novice to make the longest stitches of her second row of shading begin quite two-thirds further up in the row above it than she thinks necessary, and so with the third row, of which the longest stitches should begin not much below where those of the first row disappear. This is the principal art in blending shades; but another is to make the

stitches each lie in just the same direction as those alongside and above it. This will be understood when it is remembered that floss silk consists of a number of very fine threadlets, which should be kept perfectly straight, without the slightest twist, so that stitches, when worked side by side, should lose their individuality, and become a shapely mass of satin-like texture. On the other hand, stitches must converge from the outer margin towards the centre of every curved space, from the edge to the central vein of every leaf. (I do not say that they radiate from the centre towards the circumference, because they are always worked from the outside towards the inside, but the effect is the same.) In fact, though the theory is that they lie parallel to each other, the practice is very different; and the two rules are reconciled by altering the slope so gradually that the change of direction is imperceptible; indeed, it is most difficult to avoid doing this unintentionally; the object to strive after is, when doing it *with* intention, to do it gradually enough. The stitches are made of irregular length, and the longer ones naturally draw nearer to each other when there



is no other strand between them to measure distance by. The first row is simple, but in the second every stitch must follow the line of the one immediately above, and so with each row as it follows.

As to the beginning and ending off of the thread, a knot is the best and simplest fastening. It should be quite at the end of the silk, because any loose ends left at the back of the work are only too likely to be pulled through to the front, to the great annoyance of the worker. The knot affects the set of the silk if work is done directly upon it, and therefore a preliminary "blind stitch" should invariably be made where it will afterwards be covered over; this will serve the double purpose of using up the first quarter of an inch of silk, and of testing the efficacy of the knot, and, further, of ensuring that it is not placed in the margin, where it might chance to be cut away with the linen foundation. Ending off is done by a few small stitches in some part of the pattern where they will afterwards be worked over; the thread should be brought to the front and cut off. Purse silk is too thick to be knotted, and, as it is mostly used sewn down

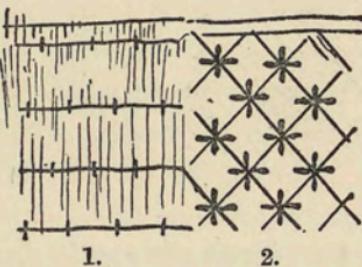
with another thread, the ends at either extremity are sufficiently secured by being pulled through to the back; but, still, one of the cross stitches should be put in at no great distance.

As a rule, all embroidery is worked from the margin of the pattern towards the inner edge. When the space is not too wide to be nicely covered with one stitch, the thread is simply carried across on the surface, taken down at the furthest side, and brought up in the margin again, close by where the last stitch started. Where the space is too wide for one stitch to suffice, it must be broken, and the thread taken down, where it is long enough, and brought up again a very little way further back, the stitch then continued as before to the further side, and passed back underneath to the outer margin. The edge is thus rendered thick and firm against the linen is cut away, and it ensures the silk threads lying the same way, so that they will not wear rough.

But in those varieties where other threads are to be laid across on the top of it, this does not matter, and the silk may be taken backwards and forwards on the surface of the work,

so long as the edge is not an outside edge—*i.e.*, one close to which the linen foundation will have to be cut away.

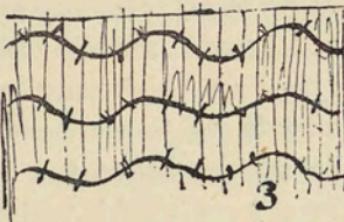
I mean such stitches as these, where lines of embroidery silk, or of gold thread, are laid over the solid ground of floss. In working it, every other thread should be missed out, so as to give a stronger hold to the thread of floss as it is taken up and down in the margins; the space must be gone over a second time, to



1.

2.

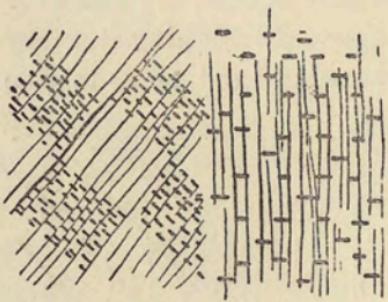
put in the missing stitches. In Fig. 2 two rows of embroidery silk cross each other diagonally from side to side, equal distances being scrupulously observed, and at each intersection two stitches of floss silk, of another colour, cross the diagonal bars. The wavy lines of Fig. 3 are best made of gold thread, a double row of fine “passing,” for instance. Floss silk is also much used in old



3

work, sewn down with stitches of a contrasting colour, arranged in patterns, so as to form a sort of diaper on the surface, but this "laid work" belongs more properly to the couchings, which

will be described immediately; it must be very warily used in any situation other than as background, or in stiff geometrical figures.



4.

5.

Couchings are usually executed in purse silk, sewn down with embroidery silk, but they are also worked in other materials like floss, and gold thread, as has been just described. They are all worked on one principle, that of sewing down threads of one material with another thread of different size and colour. Sometimes the threads merely ornament sparingly the surface on which they are laid, but mostly the two sets together are made themselves to form the surface above the linen foundation. The three most useful varieties are the so-called plain and broad couchings, and basket stitch,

and a description of these will be sufficient to teach all the other varieties. The two first are essential to Church embroidery, and, worked in gold-coloured purse sewn with orange or red, they give the effect of dead gold as opposed to the brightness and glitter of real gold thread. In both cases the purse is used double, the ends being taken through to the back. Gold thread and thick silks like purse or cord cannot be well threaded into a needle, but must be pulled or pushed to the back through a stiletto hole; gold thread is stiff, and can be pushed through by itself, but the simplest way of managing silk is to bring a threaded needle up through the hole and to take it down again the same way, only on the other side of the thicker silk, which it will thus pull down through the hole. At the end of the row the silk must be either cut off and pulled through to the back, the next row being begun afresh, or neatly turned with a stitch at the end, and taken up and down the row. The thread to be couched must be held in the left hand, while the right sews it down at equal intervals of one-third to one-sixth of an inch; in the second row the cross stitches are put midway

between those of the first, in the third they are parallel with those of the first, and so on. In plain couching the double thread is drawn a little together at every cross stitch, and between them it should be rather fulled than otherwise, but in broad couching the threads are kept quite flat and straight: the former is used mostly for the stems of flowers and narrow borders, the latter for covering large spaces, when the intervals may be long if desirable, and purse silk may be used for the sewing down. The threads may be laid diagonally across the space, but the sewing would still be at right angles to them.

It is very important to make the cross stitches lie very straight, or the couched threads will look a little twisted. When couching on a curve the cross stitches should not be exactly at right angles to the purse, but should radiate from the centre of the curve, for so they will cause the thicker threads to set in the right direction. In a curved bit of couching the outside line of cross stitches should be worked rather far apart, or by the time the inner row is reached they will be much too close together: and in beginning a

bit of curved couching from the inside row the opposite rule must be followed. The effect of the work should be, to the uninitiated, that of a thread darned regularly in and out through the purse silk strands.

Basket-stitch is one of the handsomest and most effective ways of using silk. It is technically called "a raised couching," for the obvious reason that it is raised over a cord foundation. Whipcord is best for the purpose, though piping cord will do. If the bars are to be close together, the cord can be turned backwards and forwards across the space to be covered, but if a little room is to be allowed between them, the cord must be cut into bits of the exact length required, and these must be secured by stitches taken across so that they are kept firmly in position, especially at each end. The interval should seldom be more than about the quarter of an inch. The purse silk can be taken double as before and the ends pulled through to the back, but they must now be fastened besides with a cross-stitch close to the hole, the two strands are then passed over two bars and stitched firmly down midway between the third and fourth, and so on to the

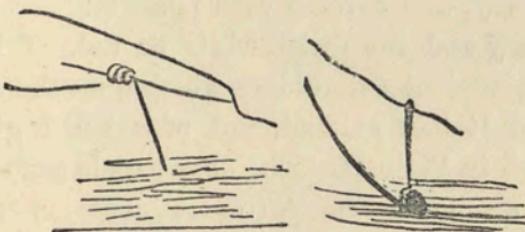
end. Next time the first sewing down is done between the first and second bars, and then every two are skipped as before. The pattern can be raised by stitching three or four rows before altering the order of proceeding.

In other varieties of raised couchings the bars may be made wavy, or, following the contour of the work, instead of being straight, horizontal lines and bars may often be used with good effect to raise floss worked over them.

For a long narrow border an equal number of rows of cord may be sewn down close together along the length required, and the silk taken backwards and forwards across the short way, turning it neatly at each edge, where a thick silk must be afterwards sewn down over it.

Another stitch of perfectly distinct character is the French knot. It is used to make little detached specks, singly or in groups, such as the stamens of flowers, and the size can be varied, not only by the use of finer or coarser silk, but by the number of turns taken round the needle. Floss and filoselle do not make quite such satisfactory knots as a more twisted silk, such as embroidery or purse. A rather

coarse needle should be used. The thread of silk is brought through from the back rather to the left of the exact spot where the knot is to be, and the left hand should take hold of it a few inches from the frame, while the right twists the needle three or four times round it, beginning at the lower end, so that the needle points away from the work, then, with the silk still round it, it is reversed, and the twists of silk are drawn down close to the appointed spot, and it is taken back through the foundation a very little to the right of where the stitch was begun. The knot should resemble a little rosette with a stitch through it. When a space is covered with them it presents a rough surface which is quite distinct in its effect, and is,



therefore, sometimes a most valuable help. I once saw an "Agnus Dei" which was sent from an experienced firm to be worked entirely in

large knots of white silk. The worker remonstrated because no shading was provided for, but she was told the knots would shade themselves in the lower part of the work, where shading would be required.

Raised work, other than the raised couchings, is done with a padding of cotton wool sewed very firmly into the required shape with linen thread; it may be put on layer by layer until the height is sufficient. It should be quite solid before it is worked upon, for a needle can easily be passed through a considerable thickness. If purse silk is sewn down over it, the rows should be quite close together or the cotton wool may furr up between them. The centre of the rose in Plate I. looks very well raised in this way, and covered with purse silk arranged spirally and sewn with white or red. I know some ancient embroidery which lines the doors of an Italian cabinet, and of which I give a sketch in Plate II. The door panels are faded, but an inner compartment contains seven drawers, each with a piece of embroidery representing an animal or bird—one is a dragon, another may probably be a phœnix, and here the colours and metals are as fresh as

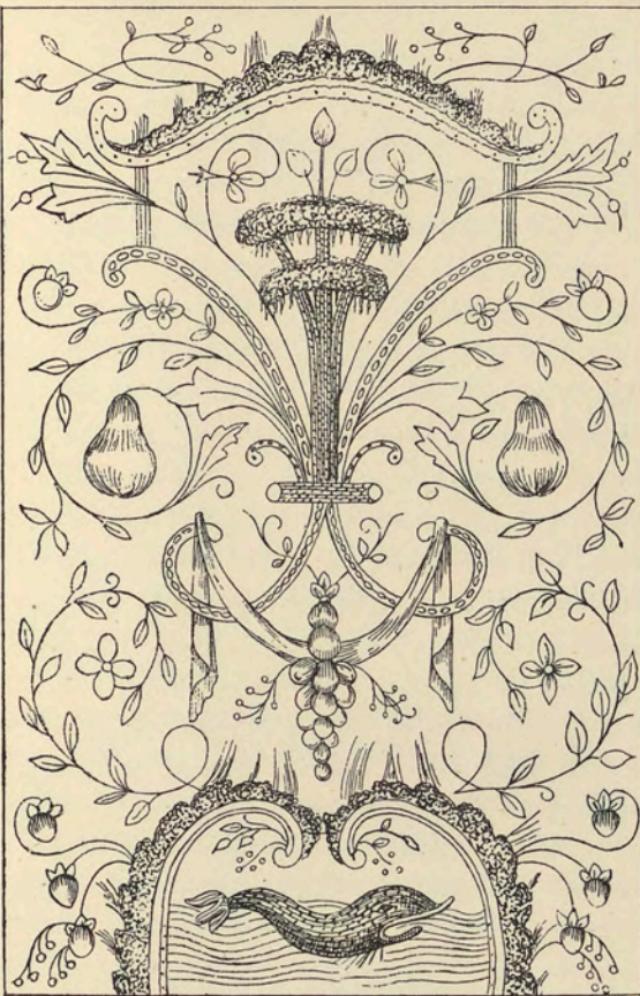
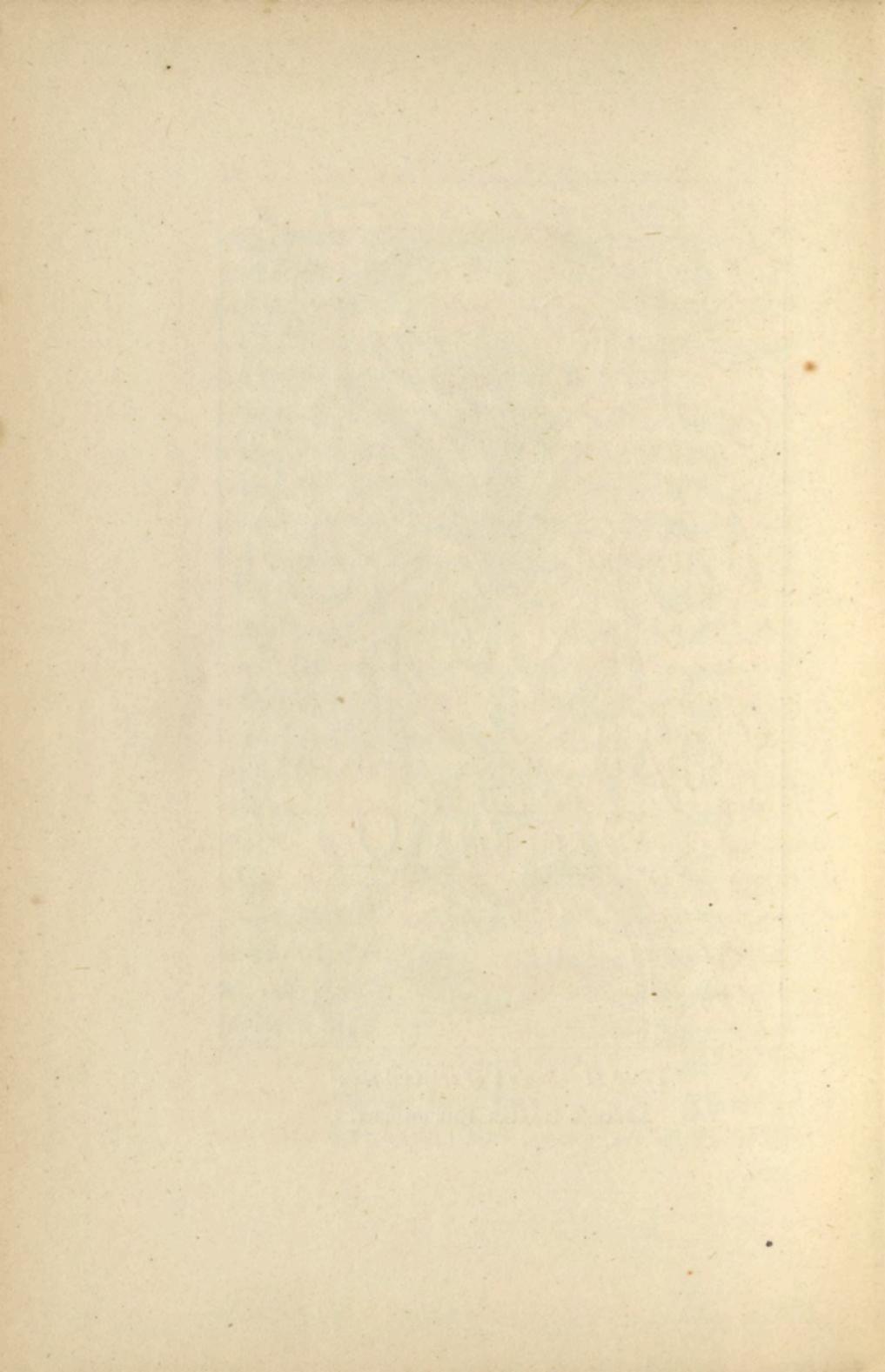


Plate II.—Scale $\frac{1}{4}$ of original size.

ANCIENT ITALIAN EMBROIDERY.



ever. The fruit, leaves, and trees, as well as the animals, are raised and padded until they are mostly half as high as they are wide. The ground is white satin; the pears and flat flowers are in shades of floss beautifully blended, the raised leaves are simply diagonal satin-stitch of green floss, outlined with gold; the strawberry-like fruit is covered one half with red and the other half with yellow, both sewn with green; the tree, stems, and the animals are done in broad couching of silver, stitched with white, except the fish, which are sewn with grey, and here the silver looks as if it were oxydised. The sky and the water are painted a little with blue on the white satin, and wavy lines of blue floss, and of silver, are laid across the latter at intervals. The foliage and frames of the medallions are worked in a stitch which I have not seen used in any modern embroidery; it seems to be done by twisting two threads together and sewing one in rather long stitches through the material while the other remains on the surface coiled round it; it resembles a loose variety of what Germans call "*wickelstich*," or a collection of elongated French knots, only done with two threads instead of one. All the

twisted coloured silk seems to be made with one very fine strand of gold or silver, which makes it a little stiff, and doubtless helps to make this stitch so effective. The fine scroll-work stems are all of a double row of gold thread, which apparently consists of two strands, twisted together as the work proceeded; the ground is dotted all over with tiny coils of wire, sewn on like beads; and here and there are spangles.

This is an example of work which has been handed down for the pleasure and admiration of many generations; it must have cost much time and skill, because it is so elaborate, but nobody can say that either has been wasted. It was worked on the satin itself, with a linen foundation at the back, and of course this may always be done when the piece of work is not so large as to be cumbersome. In Church embroidery it is often possible to work centre medallions, alms bags, &c., on their permanent grounds, and, when required, to transfer the whole together to the larger piece of material. In such cases, linen must be stretched as before, and the silk, or whatever it is, pasted on to it, the pattern being then

marked out on the silk. It is not wise to attempt to embroider on velvet, because of the pile, into which the stitches sink, the floss silk work is better transferred to it; and on cloth, too, embroidery is far more effective done in this way. The back of the cloth and velvet may be pasted with impunity, but unfortunately the process takes off some of the gloss from silk, and if it be possible to tack it on to the linen, it is better to do so, but the worse risk of its puckering is so great, that it is generally more satisfactory to stick it, despite its lost lustre.

In those parts of a design where a large space is to be covered with one colour, it is usual to fill it with a piece of material. Then, be it what it may, it must be backed—that is, lined with thin paper. To do this it must first be stretched, and as it is not easy to put by itself into a frame, the best way is to tack it, face downwards, round its edges, on to a piece of linen already set up in the frame, and then to paste a sheet of thin paper over it; when it is dry the required shape can be drawn on the paper backing, and it can be cut out and sewn down in its place on the work. Embroidery

can be worked close up to it, and an outline added to conceal its edge; or the applied silk may be cut larger than is required, and the embroidery be allowed to overlap it.

When mounting a large piece of work such as a frontal, it is necessary to have a frame large enough to take the whole, and that is seldom less than six feet long and two feet wide, exclusive of the part to be covered by fringe. Any village carpenter can manufacture what is necessary at no great cost; there should be two strong pieces of wood about two inches square at the end, where mortice holes should be cut to allow the side laths to slip through easily. The side laths should be three feet long and flat, and furnished with holes and pegs, by which the stretching can be adjusted. Again a linen foundation will be needed, and this can either be nailed down the long sides, and laced to the side laths, or it may be laced all round. The frame will certainly bend in the middle, and it is therefore necessary to have a lath cut to the length to which the linen will be stretched, and this can be slipped under the linen between the long laths, to act as stretcher, and when it gets in the way of

the work it can with little difficulty be prized out and shifted to one side or the other. Cloth and velvet may be torn, silk must be cut to the required size, and the whole has to be pasted to the linen.

When the mounting is finished and the frontal is taken out of the frame, it is to be lined with blue or black mounting linen sold for the purpose. If economy is an object the costlier material need not reach either under the fringe which borders the frontal below, or further than just to meet that on the super-frontal above; in this case the blue linen must be turned up at the bottom into a hem the width of the fringe, and sewn down over the edge of the velvet or silk, and the same at the top; otherwise the white linen should be cut off all round, exactly to the size required, and the stuff turned down about three-quarters of an inch over it, the blue lining being then hemmed on to it all round except at the top, where a deep hem will surely be needed. These directions apply equally to all such large pieces of work.

If a frontal is very richly embroidered it should be nailed on to a frame, so that it will

never be folded; it will stand in place firmly enough if the top comes well under the super-frontal. Otherwise the altar table should have a well-fitting cover of strong holland reaching down seven or eight inches all round, and furnished along the front with a row of large hooks, the frontal having eyes or loops to correspond. It is also a good plan to leave the lower hem of the frontal open at the ends, and to slip in a thin wooden lath, for this will ensure its hanging straight. The seams at the sides of the super-frontal should be left open for a few inches, so that the hooks may be the more easily got at, for the frontal is generally changed far more frequently than the whole altar fittings. The general rule, broadly given, is to use red at Whitsun and ordinarily from Christmas to Trinity, when green is used till Christmas again, but white is used for all great festivals except Whit-Sunday, and violet during Lent. The old English rule, however, seems to have been far simpler: it was to use red on all occasions except when white marked the great festivals, violet during Lent, green during Trinity being optional for week days alone.

Velvet is made in special widths for such

shops as Helbronner's, so that it may look well though used in one length along the frontal. The very best quality of a yard wide is 36s. a yard. Two yards and a nail will be sufficient to make a frontal and front part of a super-frontal, for an altar table three feet high and six feet long. The narrowest width is about 16s. per yard. Utrecht velvet is not so expensive. Good cloth is about the same price by the yard, but then it is seventy-two inches wide. Satin sheeting costs about six or seven shillings a yard, and is fifty-four inches wide. It should be mostly used for curtains and hangings, because it falls into such good folds, but it looks poor when stretched and pasted, and is not to be recommended for Church purposes. (It may be useful to mention that a coat of paste, even without any paper backing, will prevent the edge from curling up.) Besides all the varieties of silk and brocade on the one hand, there are, on the other, serges and cheaper qualities of cloth and velvet to be had.

Fringe must almost always be made to order. It is usual to use a narrower one on the super-frontal. - If made of purse silk three inches wide it costs from eight to ten shillings

a yard ; the exact length needed should be ordered.

Jewels—so called—are coloured crystals made to resemble the different precious stones. They are sold in setting furnished with eyelet-holes, through which they can be sewn firmly to the work. They should be used only in such places as real gems might occupy, and then they are very effective ; but scattered lavishly over the work they look common, and, as it were, flaunt their lack of intrinsic value. The practical objections to the use of really valuable jewels are too obvious to need mention. The crystals vary in price from sixpence to half-a-crown, according to the size.

The only gold thread which will not tarnish is Chinese ; it is made of real gold leaf mounted on paper, tiny strips being wound round and round a thread of scarlet silk. The finest make is known as “Passing,” and it may be used where a great deal of outlining is required ; the most useful for Church embroidery is about the size of crochet cotton. It is sold in knots at between one and two shillings each, but if it can be imported straight from China, through private hands, it is well worth while to get it

so. There are other gold threads, "purlings," &c., but the smooth Chinese thread alone can be depended on for durability.

Spangles are bought by the dozen according to their size. They are almost sure to tarnish sooner or later, but even then they do not quite lose their effectiveness. They must be sewn on with very strong fine silk in two straight stitches, each taken through the middle hole.

Little round buttons, made of gold-coloured purse silk, are made, and may be used in the place of metal spangles.

I should like, in conclusion, to quote the very useful and practical rules for outlining given by Owen Jones in his "Grammar of Ornament," only remarking that the option which is given of using black is wisely adopted where the work must be made to look well at a distance, as well as to bear close inspection:—

"*Prop. 28.*—Colours should never be allowed to impinge upon each other.

"*Prop. 29.*—When ornaments in a colour are on a ground of a contrasting colour, the ornaments should be separated from the ground by an edging of lighter colour—as a red flower

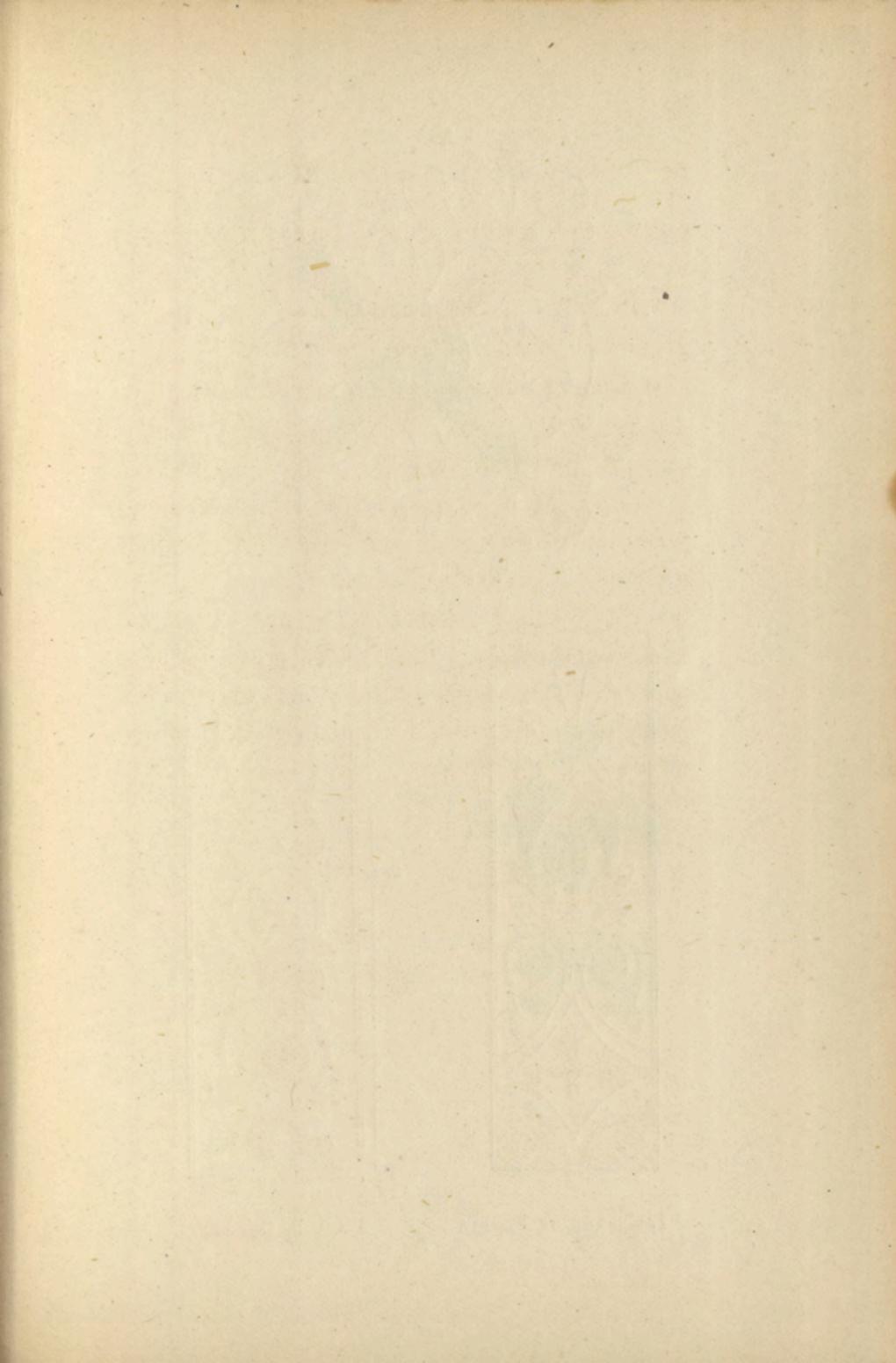
on a green ground should have an edging of lighter red.

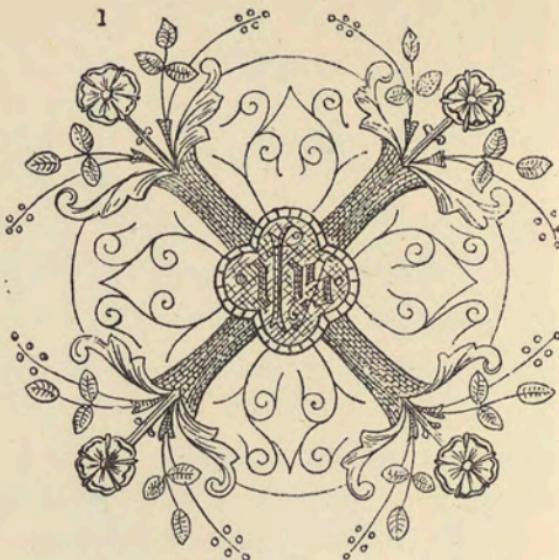
“*Prop. 31.*—Gold ornaments on any coloured ground should be outlined with black.

“*Prop. 32.*—Ornaments of any colour may be separated from grounds of any colour by edgings of white, gold, or black.

“*Prop. 33.*—Ornaments in any colour, or in gold, may be used on white or black grounds without outline or edging.

“*Prop. 34.*—In ‘self-tints,’ tones, or shades of the same colour, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.”





Scale $1\frac{1}{2}$ in. to 1 foot.

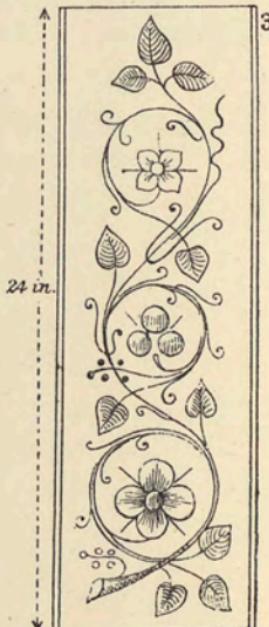


Plate III.

1. CENTRE OF FRONTAL.

2 AND 3. ORPHREYS.

VI.—DESCRIPTION OF PLATES.

MODERN EMBROIDERY.—BOOK-MARKERS.

Fig. 1, Plate III., is a design for the centre medallion of an altar frontal. The roses may be worked according to the directions in Chapter III.; the sprig there described might be appropriately used for the super-frontal of the same altar-cloth. The cross is to be worked in broad couching, with gold-coloured purse silk stitched with red. The centre may be worked on a piece of material contrasting with the ground of the altar-cloth, such as red, or green, or blue velvet if the frontal is to be red cloth, or satin if the frontal is to be of velvet. The leaves may be sage-green, and the turnover of the cross bronze or olive-green.

Figs. 2 and 3 are orphreys. The cross in Fig. 2 should be in a medallion like the monogram just described. The crown offers an appropriate place for the use of jewels.

Both the monogram in this plate, and the cross, may, if desired, be worked in what has

been called Modern Church Embroidery. The design must be cut out in cardboard, and sewn on to a silk or linen foundation ; then it is covered with straight stitches of fine purse silk, taken over and over through the foundation, the edges being afterwards finished with a line of gold (metal) purling. It may be a little raised by a few threads of soft yellow carpet thread put along the cardboard pattern under the silk. This sort of work is very much used for book-markers ; the ribbon should be either double throughout, or a long enough piece to cover the back of the embroidery must be turned up and neatly sewn both up the sides and across ; the ends are finished with a double row of fringe. The monograms and crown in Figs. 1 and 2 may also be worked in plain couching, and the cross in basket-stitch.

Plate IV. Figs. 1 and 2 are sprigs suitable for use as powderings. Fig. 1 may be worked in orange floss shaded, with sage-green for the two little leaves, and olive and bronze for the two lower ones ; the three spreading leaves being blue turned over with salmon, or with gold thread ; and gold thread should be sewn down in the collar from which the pineapple

springs, or the fruit might be worked with a cross thread of purse silk laid over floss.

In Fig. 2 the cup and the three circles should be of gold: and blue, salmon or orange, and green, should be used in the leaves.

Fig. 3 is intended to be repeated all along the edge of a super-frontal. It may be worked entirely in three different tints and shades of green, the trefoils and stems being of gold purse silk outlined with gold thread: the part enclosed by the leaves should be of a different material or colour.

Fig. 4 is suited to a similar position. The flower is so purely conventional that it may be of any colour best suited to the position it is to occupy.

Plate V. Fig. 1 is taken from an old design. It is intended to represent a pomegranate, and it should therefore be red or orange, at any rate inside. The little bit between the two middle lower leaves is worked in floss laid over two cords as shown.

Fig. 4 is part of a very handsome frontal, the pattern being continued throughout the length. The lilies should be in three shades of blue; a fourth and darker shade being laid between

the two upper petals. The three smaller leaves in three shades of salmon, the darkest being laid in the centres; buds blue and sage-green; stems, brick-stitch of gold-coloured purse, sewn with orange; the long leaves two shades of bronze, and the backs of them two shades of olive; the pines orange, each bit being shaded and outlined with gold and black; the leaves sage; the ornament below should be mostly blue.

The vandyked border may be worked and mounted separately, on another material; the squares to be of cream satin, with a salmon quatrefoiled flower in each; the wavy lines of purse silk stitched with red; the spray work mostly of gold thread, but the arches should be of a small gold-coloured cord, which might also surround the vandykes.

Plate VI. The figures in this tell their own story too well to need much comment. The passion flower must be worked in shades of lilac grey.

The opposite flower is adapted from an illuminated missal; it may be very richly coloured with blue, orange, and green.

The centre panel is formed of roses such as

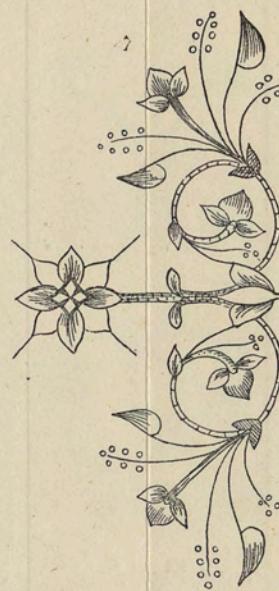
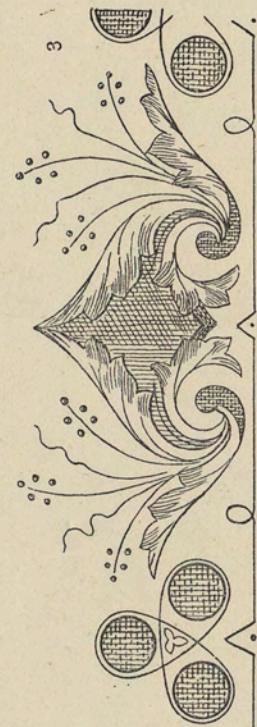
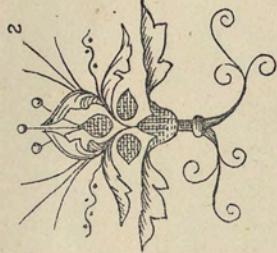
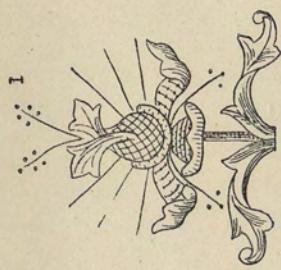
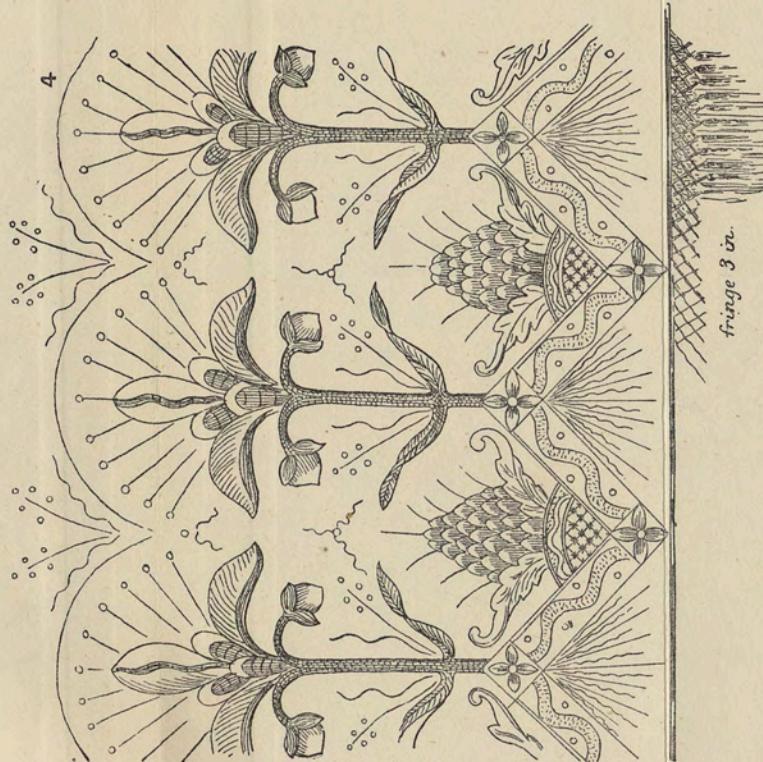
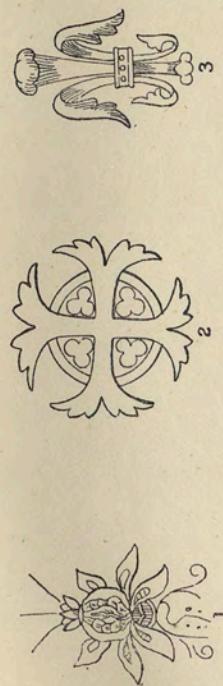


Plate IV.—Scale 2 in. to 1 foot.

FIGS. 1, 2.—POWDERINGS.

FIGS. 3, 4.—SPRIGS FOR SUPERFRONTS.



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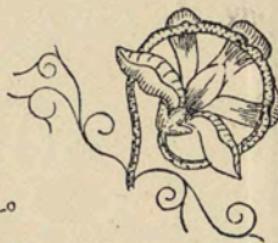
Plate V.—Scale 2 in. to 1 foot.

Figs. 1, 2, 3.—SPRIGS FOR POWDERINGS OR ALMSBAGS.

FIG. 4.—FRONTAL.



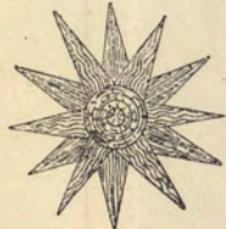
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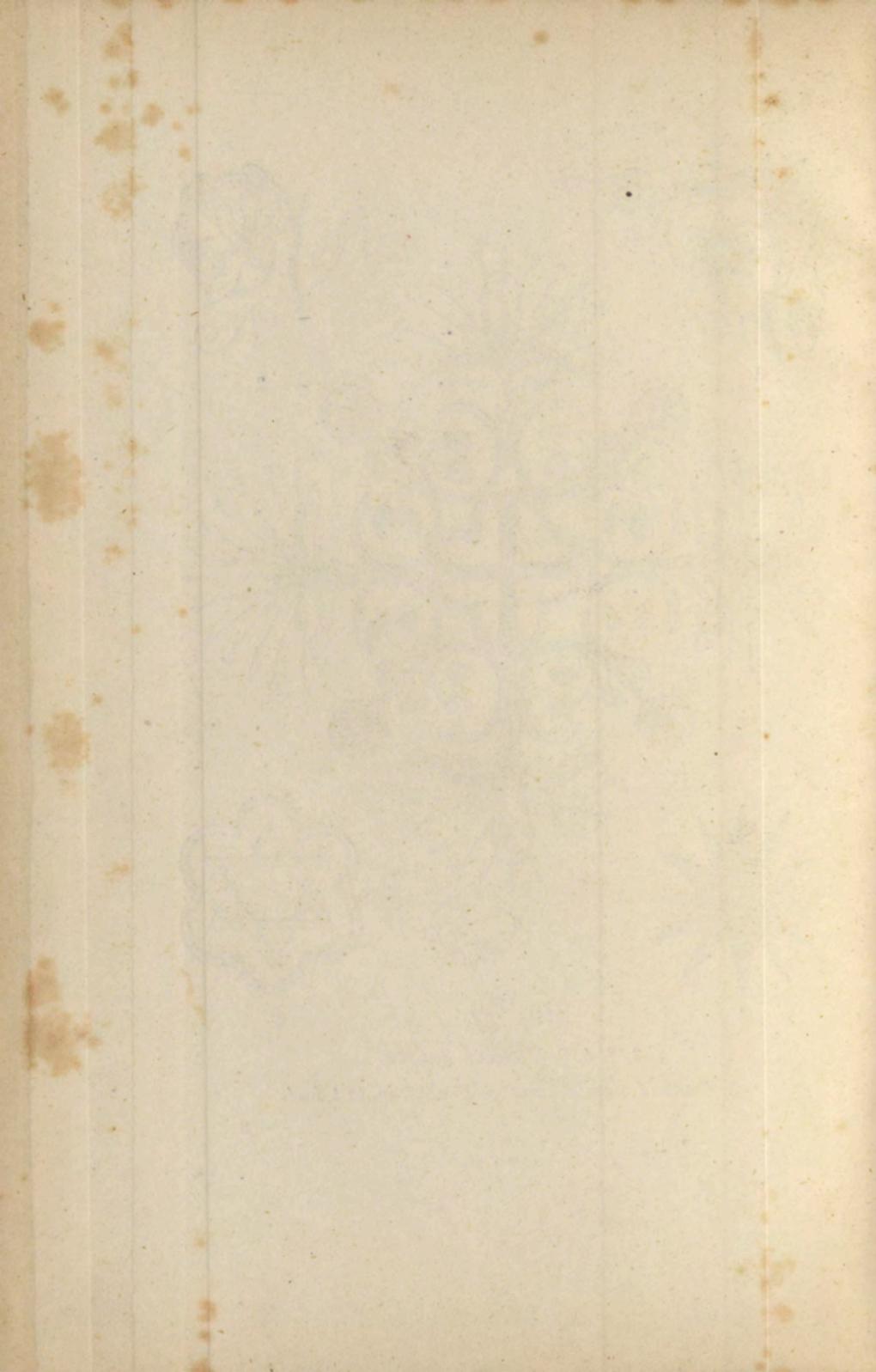


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Plate VI.

1, 2, 4, 5. VARIOUS SPRIGS.

3. CENTRE FOR FRONTAL.—*Scale 2 in. to 1 foot.*



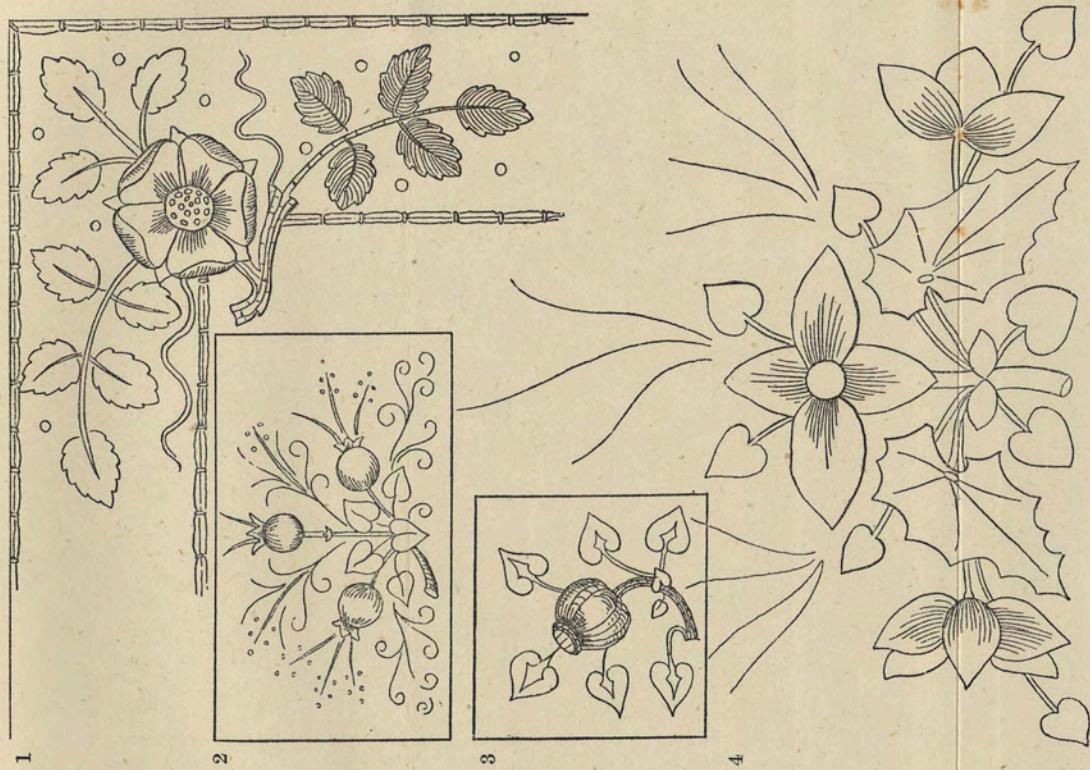


Plate VII.—Scale 6 in. to 1 foot.

DESIGNS FOR EMBROIDERY FOR SECULAR USES.

that in Plate I., and lilies very much like those just described, but the little leaves between the blue ones should be orange.

The quatrefoil containing the cross should be of another material, and if desirable the space between it and the stems may also be filled in. Observe that lilies (*fleurs-de-lys*) may be white, orange, red, gold, or blue; and roses may be white, or pink, or red, or even yellow, but not blue; if blue is needed, a passion flower or iris should be substituted, or a conventional ornament be introduced.

Plate VII. contains designs intended to show how the work may be put to secular uses. The rose is drawn of the full size necessary for the corner of a pocket-handkerchief sachet, for which it was drawn; enlarged, it would be sufficient for a cushion. For the former it should be worked in pale shades of salmon on ivory-coloured satin, outlined and tipped with gold-passing; the leaves in shades of sage-green; the boundary lines of gold-coloured purse silk.

Fig. 4 has been worked for a tea-cosey, on white cloth, the flowers in orange, the leaves in olive-green, outlined and veined with passing. The rest of that side of the cosey was filled

with groups of three tendrils scattered over it; a band of green velvet bordering the lowest edge. For this purpose it should be twice the size it is drawn.

I introduce these details merely to show that such work has been done, and with good results. Of course it is necessary to avoid, for every-day purposes, the introduction of any flower or ornament which has become the well-known symbol of holy and sacred things, but as there is no flower or plant growing for which an appropriate place in conventional ornament cannot be found, there is no reason to complain that embroidery designs for every-day use are unduly restricted because passion flowers, red and white roses, lilies, &c., are to be treated with the same reverence that circumscribes our use of trefoils, triangles, or fleurs-de-lys.

THE END.

DRAWN LINEN WORK.

THE main advantage to be claimed for drawn linen work is its durability. This is sufficiently proved by the fact that those specimens that have come down to us from far distant ages are still in an almost perfect state of preservation. It requires no complicated apparatus, or implements of any kind beyond those necessarily possessed by every woman. Besides these, the main requisites are time, patience, neatness, good eyesight, and exactitude. The last-named quality is so essential that the work may well be described as an art requiring mathematical precision. Inaccuracy in counting or grouping the threads is apt to mar what has, perhaps, up to that point, been a most satisfactory achievement. A knowledge of the various lace stitches is of immense advantage to one desirous of undertaking drawn linen work, but no inexperienced worker should attempt to manipulate the threads of very fine fabrics. For her consolation it may be said that quite as good results may be obtained from material that is fairly coarse, and she may leave the work on cambric to those who wish to make it a source of income rather than a pastime. Exquisite work is done in India and Persia upon such materials as gauze and muslin, but now-a-days few women in this country have the time and leisure required to produce such works of art. The better qualities of single-thread canvas are quite appropriate, and there are also sundry evenly woven makes of linen that are sold for this special purpose. For learning upon, no material is pleasanter than old, coarse linen that has been many times washed. The more elaborate patterns, such as those which include a number of lace stitches, are most con-

Drawn Linen Work.

veniently worked over toile cirée or glazed calico, but simple designs can quite well be worked without this. When the work is finished, it should be ironed with a moderately hot iron between two damp cloths, for it is a pity to wash it directly it is completed if this can possibly be avoided. For the coarser linen fabrics no threads are so appropriate as the recently introduced flax threads, which are to be had in many shades of all colours, besides white. They are strong, evenly twisted, and wash and clean well. For household linen, white threads have a better effect than coloured, but there are many other articles for which coloured threads may be used with perfect taste. For fine cambric, lace thread is the most satisfactory. As a general rule, subject of course to certain exceptions, the cotton used for drawn linen work should be of the same degree of coarseness as the threads of the material upon which it is executed. As this *Punto tirato* is practically everlasting, care should be taken to choose for it only the very best materials, and the worker should make it an object to rival her ancestors in producing a work of art that will remain as a memorial of her patience and skill long after she herself has passed away.

The ornamentation of house-linen of all kinds is the principal purpose to which drawn linen work is now applied. Plainly hemmed sheets and pillow-cases are used far less frequently than hitherto, and almost all are hem-stitched, if not embroidered in any more elaborate fashion.

Hem-stitch.—This hem-stitch is the first to be mastered in the art of drawn linen work, and a little attention given to Fig. 1 should render it quite easy. Several threads are drawn out of the linen horizontally at such a distance from the edge as will allow for a broad or narrow hem, as the case may be. For d'oyleys, the threads must be drawn out an inch and a half from the edge; for sheets, as much as two inches and a half will be required to form a deep hem. If the hem is to be worked merely at the end of the linen, not carried down the sides, the threads

Hem-stitch.

may be drawn straight along to the very end, but if similar hems are to be made down the sides also, the threads must be carefully cut with a sharply-pointed pair of scissors at the same distance from the side edges as from the top edge, in order that the openwork may not encroach on the side hems. In most hem-stitched handkerchiefs it will be noticed that this is not the case, but that the openwork is carried straight across the side hems, and forms a square in the corners. This is far easier for an amateur to understand than when the openwork is carried along one hem only. On sheets, six to eight threads must be drawn out; on handkerchiefs, four to six; on canvas, three to six, according to its quality. When the threads have been drawn away, the hem must be folded down as if it were to be stitched

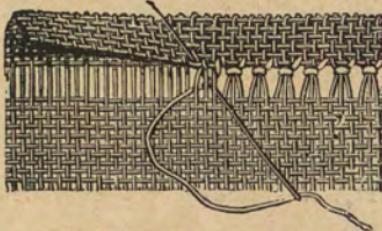


FIG. 1.—HEM-STITCH.

in the usual way. The edge must exactly meet the upper edge of the openwork. Hold the work with the wrong side uppermost, just as in ordinary hemming. Join the thread to the hem inside, without making a knot, but so that it is quite firmly secured, bring the needle out between the first and second threads from the edge of the hem, pass it down between the openwork threads and up again to the three threads further on, then back at the place where it was first put in, and up again through the hem three threads further on. This stitch, as will be seen in Fig. 1, not only holds down the hem, but draws three of the openwork threads into a cluster. This art of forming groups and clusters plays a very important part in drawn linen work, as will be explained hereafter.

Drawn Linen Work.

Another way of managing a hem-stitch is shown in Fig. 2. This looks best when worked with a colour, as it forms a neat row of little crosses along the hem. The needle is brought up through the edge of the hem as before, passed over three threads twice, through the hem again, and so on.

Fig. 3 shows a similar stitch to that in Fig. 1, and although it is worked without a hem, it may be used in a similar fashion to the two already described. The most convenient way of holding the material when executing these stitches is over the fingers of the left hand at such an angle that the undrawn threads run in the same direction as the fingers. Figs. 1 and 3 are worked from right to left, Fig. 2 in the reverse direction.

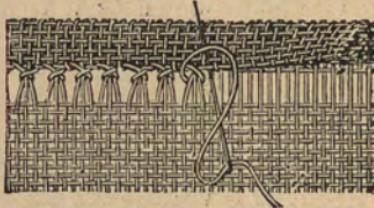


FIG. 2.—VARIETY OF HEM-STITCH.

For Fig. 3, *, bring the needle up through the linen two or three threads from the insertion. Keep the cotton under the thumb of the left hand, put the needle back two threads, and pick up four threads. Bring it up over the cotton, thus enclosing the four threads in a sort of chain-stitch. Draw the cotton closely, put the needle in again and continue from *. (Note that the word *cotton* is used here, and in other places, to avoid confusion with the *threads* of the material.) Be careful always to take the right number of stitches, as a mistake is likely to disturb the arrangement of future sets of clusters. It should be borne in mind that, although unnecessary in certain patterns, the absence of a hem-stitch such as these will often spoil an otherwise good piece of work. It adds much to its durability by restraining the undrawn threads, and by preventing them from unravelling.

Clusters.

further, the sharpness and clearness of the outlines of the pattern are better preserved. Where it is not necessary to draw the threads into clusters, the ordinary buttonhole stitch is most frequently used. This is generally worked along the sides of a square, open space that has to be filled in with a lace wheel.

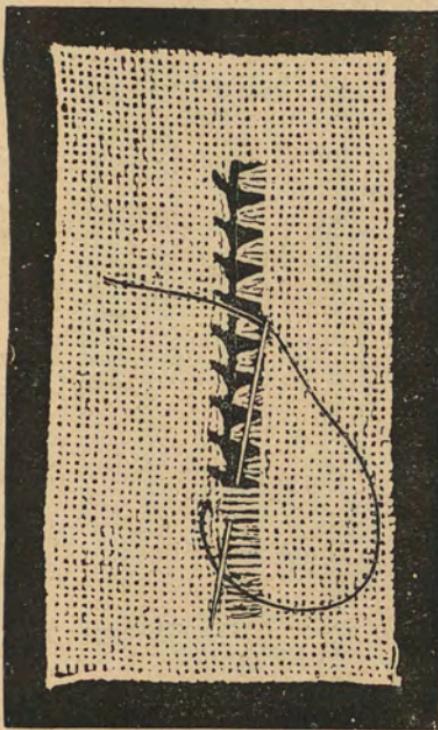


FIG. 3.—HEM-STITCH USED FOR FORMING CLUSTERS.

Clusters.—When a hem-stitch is worked regularly along both edges of an insertion, it can be readily understood that the undrawn threads become caught together in straight bars or clusters. This is shown in Fig. 4. It will be seen too, that, if the slightest mistake is made in picking up the threads, the bars will be irregular and not perfectly straight. Most patterns are made

Drawn Linen Work.

up of clusters of various kinds. Sometimes they are required to be sub-divided into a series of squares resembling netting, into which a pattern may be darned. One way of managing this is shown in Fig. 4, in which a sort of chain-stitch is carried with double cotton across the bars. This stitch is often known as a drawn work, or Punto tirato knot. That it does not present any difficulty may be judged from the illustration. Care and practice are needful to keep the thread taut, but not strained, between the bars, so that they all remain at exactly the same distance apart. In the case of an insertion as wide as the one figured, a second row of knots will be required between the first row and

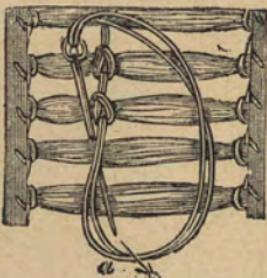


FIG. 4.—KNOTTING THE THREADS INTO CLUSTERS.

the edge, and thus the openwork is divided into three rows of small square spaces.

Darning the Clusters.—When once the threads are divided into clusters, and these clusters subdivided into square and oblong spaces, the filling up of such spaces is next to be considered. The stitch that is most often used for this purpose is familiar to all who are able to work Guipure d'Art, under the name of “point de reprise.” It is similar to darning, and is sometimes carried over two bars of the foundation, more frequently over three, as shown in Fig. 5, and occasionally over a larger number. If three clusters are to be covered, pass the cotton over the first, under the second, over the third, back under the third, over the second, under the first, then back again over the first, and so on

Single Crossing.

until the space is closely and evenly filled up. As in darned netting, all kinds of geometric designs may be thus worked. A simple pattern is given in Fig. 9, and more elaborate ones will be shown later on.

Single Crossing.—In both Fig. 5 and Fig. 9 will be noticed a pretty insertion, beyond the point de reprise, in which the clusters are twined over one another, so as to form a simple yet

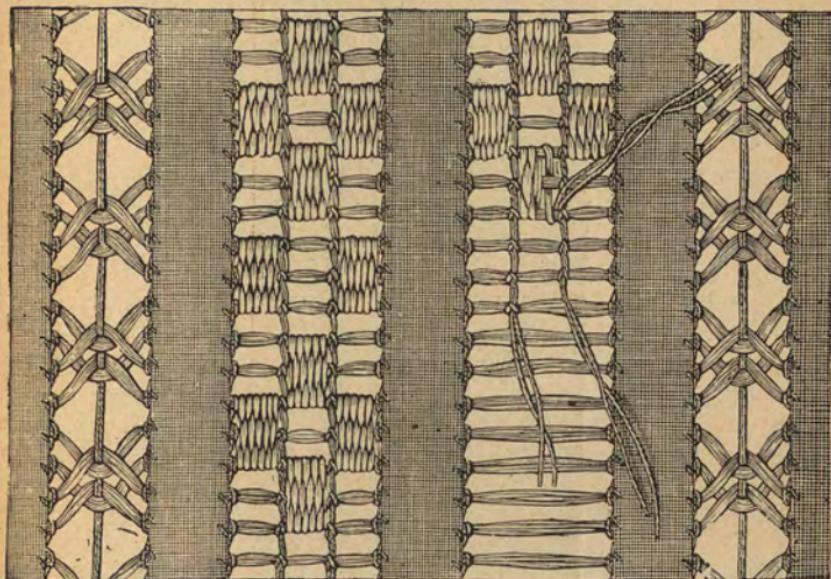


FIG. 5.—POINT DE REPRISE AND DOUBLE CROSSING.

effective device. In Fig. 6 is shown the simplest of all the ways of "twining" these clusters, which is known as "single crossing." It will be further noticed that in Fig. 6 the ordinary hem-stitch is used to restrain the threads along one edge, a simple herring-bone stitch being worked for the sake of variety along the other edge. The art of crossing the clusters in this simple manner requires little skill, if the following directions are carefully followed: the end of the cotton must be firmly fastened on the wrong side of the linen, and as it is to run

Drawn Linen Work.

across the middle of the clusters, it must be carried along the back of the threads till the middle of a cluster is reached, and there secured with a drawn work knot, or else it is fastened into the linen in a corresponding position. Bring the needle



FIG. 6.—SINGLE CROSSING.

up from the wrong side between the first and second clusters, pass it down over the second and third, bring it up again between the second and third, down over the second, and up between the second and third. Draw the cotton firmly, so that it runs straight along between the side hem stitches. This

Double Crossing.

crosses the two first clusters, then pick up the fifth, put the needle back over the fourth, and bring it up again between the fifth and sixth, drawing it straight as before.

Double Crossing.—This is shown in progress in Figs. 7 and 8. It is very similar to that just described, but four clusters are crossed instead of two. A rather larger number of threads requires to be removed for this stitch, for, as the clusters are twined further over each other, it will be seen that they require more “spring” to enable them to set properly. Commence as in single crossing, and have the cotton firmly secured in the centre of one end of the open-work bands. Pass the needle

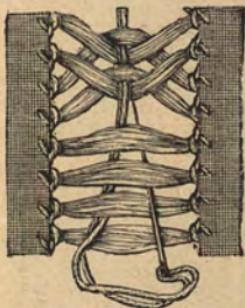


FIG. 7.

DETAIL OF DOUBLE CROSSING.

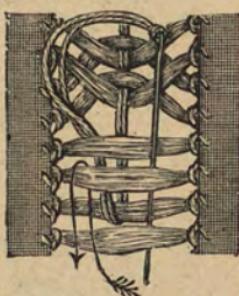


Fig. 8.

DETAIL OF DOUBLE CROSSING.

under the first, second, and third clusters, *up between the third and fourth, back over the third, under the first and second, over the first, under the second, over the third, under the fourth, back over the fourth and third, under the second, then down again to the wrong side under the next three; repeat from *. If the clusters have been picked up in their proper sequence, it will be most fascinating to see the way in which they will fall naturally into their places as the cotton is drawn up taut. In copying Fig. 9, it will be noticed that the small spaces that are filled in with point de reprise are not formed, as in Fig. 5, by the subdivision of large clusters, but a series of

Drawn Linen Work.

small clusters are made with about three threads of the linen left undrawn between them. The clusters in each row, when arranged in this way, must alternate with those of the previous row.



FIG. 9.—BORDER OF A SHEET.

In Fig. 10 is shown the method of dividing clusters when they are required thus to alternate. The illustration shows the wrong side of the work, and is so clearly given as to need little or no explanation. By looking at the right side of the work, as shown in Fig. 9, it will be seen that the stitches needed for

Small Tray-cloth.

the division of the clusters in this way are scarcely visible, the main part of the cotton being passed round at the back. Particular care is needed, even in this simple stitch, to avoid drawing one cluster tighter or looser than the others, for if this is done the work will always set unevenly, and the best of execution in succeeding rows will not remedy the evil. The stripe would make an effective decoration for the top edge of a sheet. The insertion given in Fig. 5 would also lend itself well to this purpose. It might be worked in coloured threads if these are preferred to white; in this case, the pattern formed by the point de reprise would stand out in bold relief against the white portions of the linen.

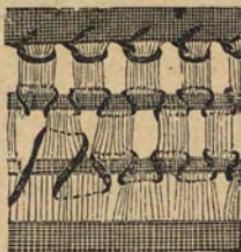


FIG. 10.—ALTERNATING CLUSTERS.

Small Tray-cloth.—By this time the learner should have obtained sufficient proficiency to enable her to undertake the making of a small tray-cloth or d'oyley. The pattern shown in Fig. 11 will be found quite suitable for this purpose. The material selected is single thread canvas, as being evenly woven and quite easy to draw. The lines of tent-stitch, shown between the drawn work, are worked first before any of the threads are removed, as otherwise the material will be apt to become pulled out of place. Nine threads are left between each row of tent-stitch. The button-hole stitch that is worked along the canvas in the corners, looks best about twenty threads from the edge, and should also be worked first, as if this is left till after the threads are cut and drawn, the canvas will be apt to become ravelled.

Drawn Linen Work.

out where not required. When this is done, twenty threads must be counted from the edge of the canvas, and the next ten threads drawn out, leaving a margin of twenty threads at the other end also. Three threads are left undrawn, seven are then drawn out, three left, and ten drawn out. This must be done

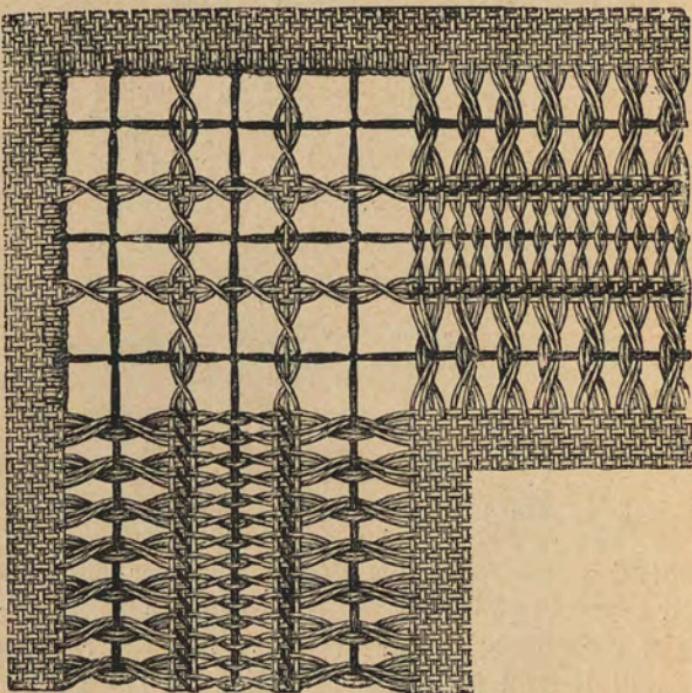


FIG. 11.—CORNER OF SMALL TRAY-CLOTH.

on all four sides of the canvas. Before cutting any of the threads, it is a good plan to run guide lines of cotton along the canvas, to mark where the threads are afterwards to be cut. This often saves a mistake which it is a difficult matter for an inexperienced worker to rectify. Now thread an embroidery needle with terra-cotta flax thread, join it at the back of the button-hole stitches in one of the outer squares of the corner,

Small Tray-cloth.

pass it across one square to the first three threads, take up the third thread and draw it over the first, put the cotton over it through the second thread, pass the first thread over the second and third, and pull the cotton over it. The learner must not expect to master this at the first attempt, but must be prepared for several experiments and sundry failures before she fully understands how the twist is made. When the space is reached from which ten threads have been removed, the remaining threads are crossed in groups of four by passing the needle over the first two, and picking up the remaining two exactly in the manner previously detailed for the "single crossing" in Fig. 6. In this case, however, the threads have not been previously divided into clusters; but are left perfectly free. In the next row of openwork, in which seven threads have been drawn, a variety is given by two threads being crossed over each other instead of four. The third row again is like the first. The second side of the d'oyley is worked in exactly the same way, except that where the cotton crosses that of the first row in the open squares at the corners, it is secured in position with a drawn work knot. This must be made carefully, so as not to draw the cotton tighter across one square than across another. It is a good plan to keep the thumb of the left hand upon the cotton, to steady it until the knot is secured. It should set quite flat, as shown in the illustration. It should be noticed, too, that no hem-stitch is used here; hence, such a pattern is not suitable for very durable articles, or for work that is likely to be often in the hands of the laundress.

Double Crossing with Ribbon.—In Fig. 12 will be recognised the "double crossing" before described, but here it is worked so very boldly, and so many threads are drawn away between the two rows of coral stitch which serve as a hem-stitch, that a narrow coloured ribbon is run in between the clusters instead of the usual line of cotton that serves to "twine" them into the required position. Worked thus, the pattern looks well when

Drawn Linen Work.

used as an insertion between two rows of thicker embroidery, or it makes a pretty and uncommon trimming for children's smart pinafores. When it is necessary to send the little garments to the wash, the ribbon is easily removed, and as easily replaced when they have been sent home again.

Single Crossing with Braid.—Braid may well be used instead of ribbon upon strong materials such as Java canvas, and a



FIG. 12.—DOUBLE CROSSING WITH RIBBON.

finished corner of a piece of work of this kind is given in Fig. 15. The way of arranging the cut threads in the corner of so thick a material somewhat differs from the plan followed when the fabric is fine. It will be seen in Fig. 13 that every alternate thread in the edge of the material is removed altogether, the next thread is cut at some distance within the insertion, its loose end is pulled out, passed through the eye of a needle, which draws it, in darning fashion, over and under the canvas in the space hitherto occupied by that thread which was just taken away altogether. This does away with the necessity for

Single Crossing with Braid.

button-holing round the cut edges of the corner, as it is not possible for the threads to fray round the open space. The figures 1 and 2 in the illustration refer to the threads that are to be taken away, 3 to that which is to be darned in to replace them.

The threads having been drawn out both vertically and horizontally to make the open-work insertion, it follows that a

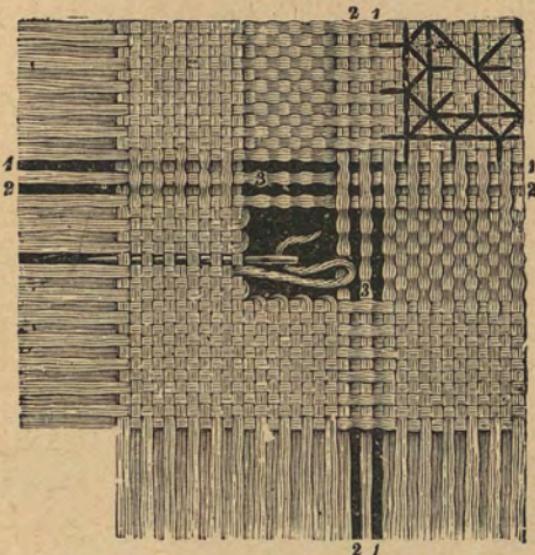


FIG. 13.—HOW TO ARRANGE THE THREADS IN THE CORNER.

square opening is formed at the corners where the two rows of drawn work meet. The soutache is but a poor filling for such a large space, so has to be enriched by four bars of point de reprise. The cotton is joined into the canvas at one of the corners of the square, is taken across and fastened into the opposite angle, then the needle is brought back across the space, the cotton being twisted round it to make the bar rather thick. A second bar is made in the same way and filled up closely with the stitches of point de reprise. When these are finished, a similar set of bars is worked so as to cross the space

Drawn Linen Work.

exactly in the opposite direction. The needle in Fig. 14 is shown in the act of working the twist round the first bar, the second needle shows how the threads are picked up to make the single crossing with the braid. The twisted bars should have the appearance of a cross stitch over the centre of the braid, and will serve to keep it in shape.

Fig. 15 shows a corner completed, and a good idea of the

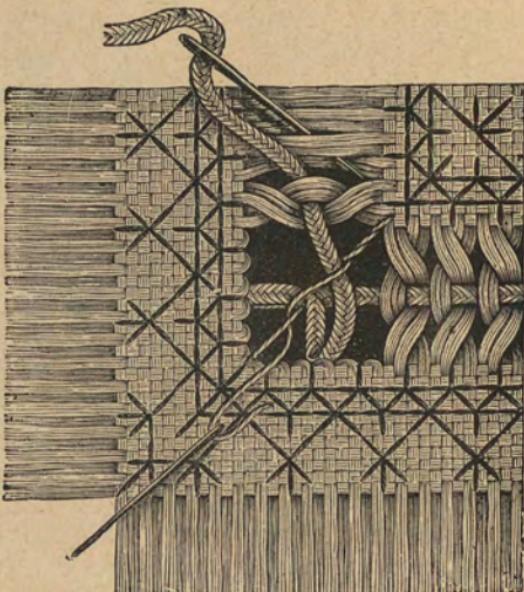


FIG. 14.—COMMENCEMENT OF A BAR OF POINT DE REPRISE.

effect of this simple pattern of openwork may be gained from Fig. 16, in which is shown an afternoon tea-cloth of Java canvas thus worked. A slight pattern in Holbein embroidery in coloured silks is taken round the openwork, a little thicker work being added in the middle. To look really well, such a cloth as this should be so managed as to be reversible. It is quite easy to make the drawn work alike on both sides, and only a little attention is needed in order to get the embroidery

Fancy Stripe.

to look as well on the wrong side as upon the right. The edges of this cloth are finished with a fringe of the unravelled threads of the material, but it is easy to make it more handsome by knotting in strands of the silk used in the embroidery. The braid, too, if the canvas is coloured, instead of white or cream, would give a pretty effect if of gold or silver.

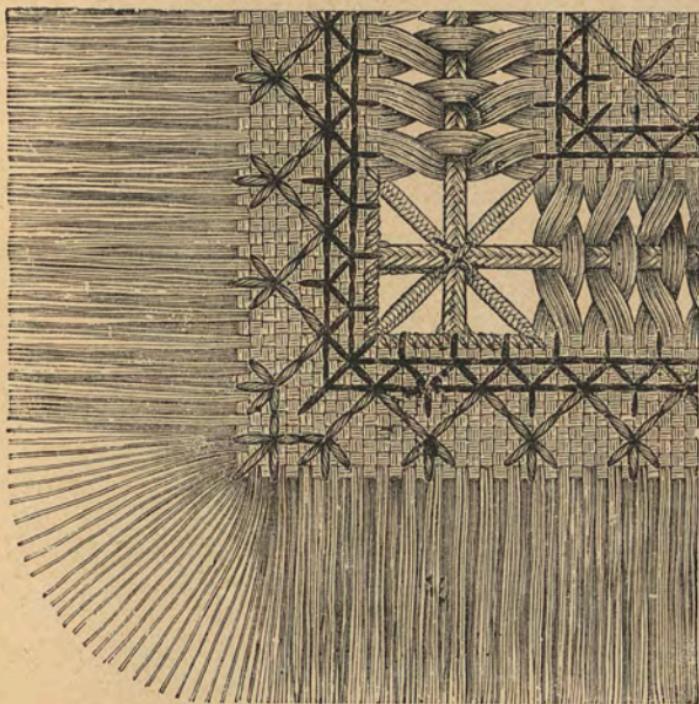


FIG. 15.—CORNER OF SINGLE CROSSING COMPLETED.

Fancy Stripe.—Fig. 17 shows in the centre of the openwork stripe a pattern of point de reprise, very similar to that given in Fig. 5, but a slight variation is made in the way in which the clusters are divided. The four centre rows are worked with hem-stitch upon one side only, in the following manner: draw out four threads five times, leaving three threads between each

Drawn Linen Work.

row of openwork. The bars are formed by throwing a stitch of embroidery cotton over every three threads of the openwork row. Bring the needle across the three horizontal threads in a diagonal direction at the back of the work, * take it over the three threads on the right side diagonally under the top of the next cluster, back over the same cluster, and up diagonally on

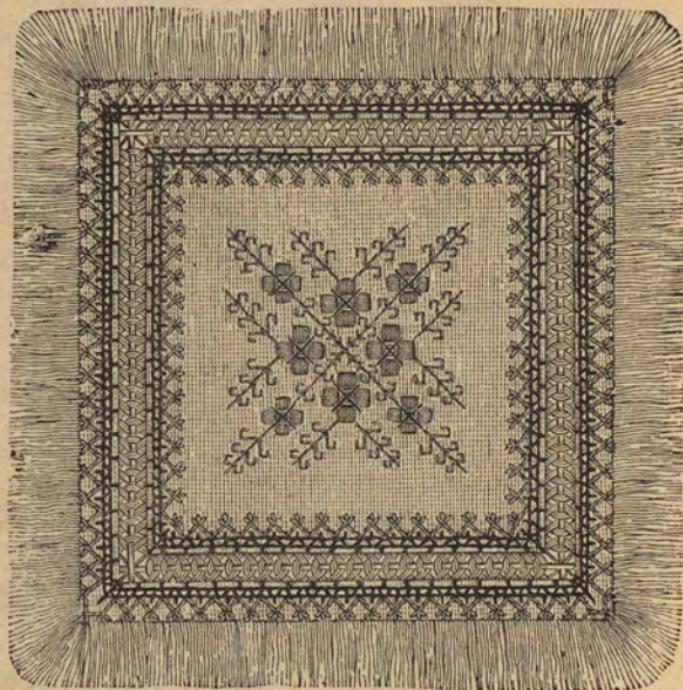


FIG. 16.—AFTERNOON TEA-CLOTH.

the wrong side, bringing it out again between the next two clusters on the upper row; repeat from *, then fill up some of the spaces between the clusters with point de reprise, as shown in the engraving. For the narrower insertion, which is worked along each side of the wider one, draw out ten threads, leaving nine undrawn between them and the wider row of openwork in the middle. Work slanting stitches along the edges, where a

Fancy Stripe.

hem-stitch is usually worked, thus : *, put the needle into the work four threads from the edge of the canvas, put it through to the wrong side, and bring it up eight threads further on, then back into the same hole from which it started ; repeat from

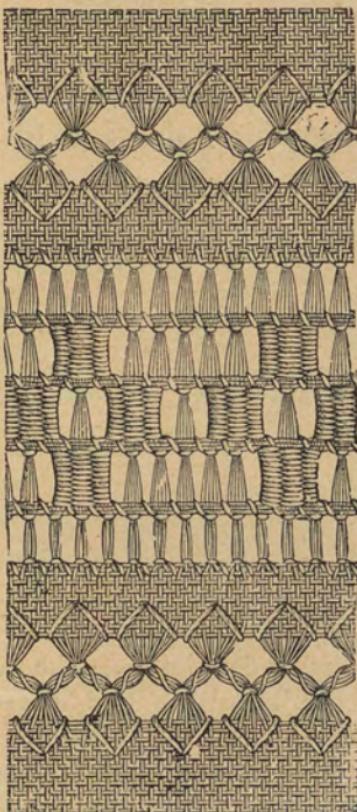


FIG. 17.—FANCY STRIPE.

* all along. To catch the clusters together in the centre, overcast the eight threads which form one cluster, one-third of the way down, then throw the thread over four of them and overcast four belonging to one cluster with the four belonging to another, and continue thus all along. Skill here will be needed

Drawn Linen Work.

to keep the overcast stitches all precisely level one with the other, and also to avoid drawing any one of them tighter than its fellows.

Sampler of Stitches.—At first sight nothing could look simpler and easier to copy than Fig. 18, but a little careful attention will soon show that it is in reality a sampler of no less than seven different stitches, more or less familiar to the worker from what has gone before. First of all, there is the well-known hem-stitch, rather indistinctly shown in the illustration, but

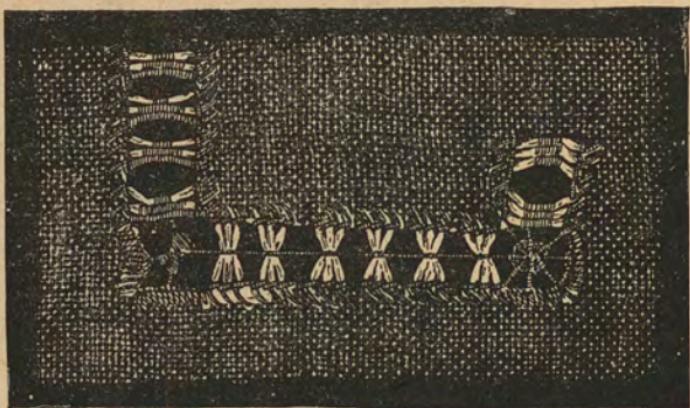


FIG. 18.—*SAMPLER OF STITCHES.*

which requires no further description. The square, open spaces in the corners are bounded with button-hole stitches, for, as all the threads are removed in these squares, the hem-stitch would not be sufficient to keep the cut threads from ravelling. It is when a larger use is made of such open spaces that the name of "cut-work" has been applied to linen embroideries which have been often erroneously confounded with the true drawn linen work. The square spaces themselves are filled in with wheels, such as are familiar to those accustomed to work almost any kind of lace. That to the left is an ordinary "spider," in which the eight foundation threads are covered by a series of back

Border for Tray-cloth.

stitches taken over them in regular sequence, and which, being commenced in the centre, are continued until a sufficiently large circle is completed. The small wheel in the opposite corner is somewhat of an hour-glass shape, and requires four foundation threads instead of eight. These are worked over in pairs with point de reprise, which is commenced in the centre and continued six or eight times across them. The row of clusters at the top is very simply managed. After the bars have been formed by means of the hem-stitch worked along the edge of the insertion, they are caught together in the middle in groups of three, by the ordinary drawn work knot. The worker must be careful to draw each set of clusters together as tightly as possible without straining the work, and to leave the same length of cotton between each. The two groups on the left hand side of the work are simply worked over in the middle with point de reprise, an equal number of stitches of which is taken over each group, while those on the right are worked also in groups of three, but with a different number of stitches over each cluster. The first cluster is simply overcast for one-fifth of its length, the stitches being placed as evenly and closely together as they can be, then for another fifth of its length, point de reprise is worked over it and the next cluster, for the next fifth, the stitches are taken over three clusters, then again over two, and finally the first cluster is overcast, as before, by itself. It will be noticed that the three clusters are drawn closely together by the point de reprise. The end of the working cotton is not cut off as each group of three is completed, but is run along the back of the linen to that point at which the over-sewing of the next cluster is to be begun.

Border for Tray-cloth.—A simple little border is given for a linen tray cloth in Fig. 19, which should present no difficulty at all, as it consists merely of a variation of the stitches just described, and with which satin stitches of various lengths are also used. Two clusters are taken together here, instead of

Drawn Linen Work.

three, and for three-fifths of their length, they are woven

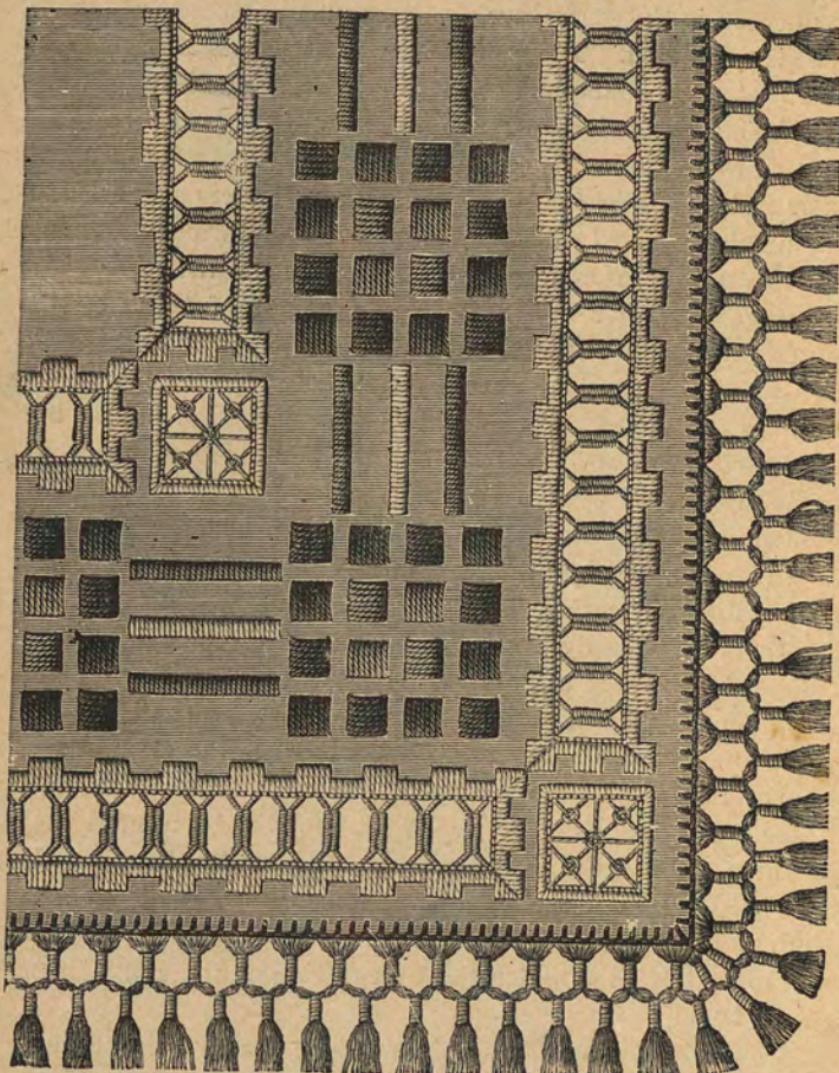


FIG. 19.—BORDER FOR TRAY-CLOTH.

together, as it were, with point de reprise, the remaining portions being merely overcast. Instead of hem-stitch, the edges

Clusters and Bars.

of this insertion are worked in button-hole stitches, some of which are longer than others, according to the pattern. This it is advisable to work before the open portion is drawn out, as otherwise the material is apt to fray and to get out of order. The square opening is button-holed round with stitches of equal length, then filled in with tiny wheels. After the satin stitch and the drawn work are completed, the fringe must be made and knotted to correspond with the bars in the main body of the cloth. Twelve strands of the linen are taken together, and silk or cotton, according to whichever is used in the embroidery, is twisted firmly round them six times. This may be done with a needle, and the ends left to fall in with the clusters themselves, if they are of the same colour; if of a different shade, they must be run in through the middle of the twist, and cut off closely. When all the clusters are finished in this first row, they are divided, as shown in Fig. 19, and again twisted with the cotton as before. They must be kept as even as possible, and all placed exactly at the same level; finally, the ends of the fringe are cut off so as to make the tassels of the same length all round. I should not advise any worker, especially if she be a beginner, to try to execute a cloth such as this upon a very fine make of linen. Either Rhodes or Langdale linen, good single-thread canvas, or tammy cloth gives the best results. The first-named material is somewhat coarse and thick in texture, and is to be had in a good shade of cream, which, when worked in well-selected colours, gives to the cloth an appearance as of a very rough, and I might almost say, barbaric, piece of handiwork, which is artistic in its very coarseness.

Clusters and Bars.—Another variation of clusters and bars is given in Fig. 20. Here, in the narrow insertion, after the bars have been made at the edge, they are grouped into sets of two by the ever-useful drawn-work knot, the row of knots being worked along the bars at a third of their length. In the second row, which is worked at a corresponding distance from the other edge, the bars

Drawn Linen Work.

are divided and crossed, the upper bar of one group forming now the lower bar of the next. In the wider insertion at the left hand side of the illustration, the bars are again knotted into groups of two, this time along a sixth of their length. Then point de reprise is worked over two sets of bars until the exact centre of the insertion is reached; here the cotton is looped round the next cluster, is twisted twice round itself, and is then taken in

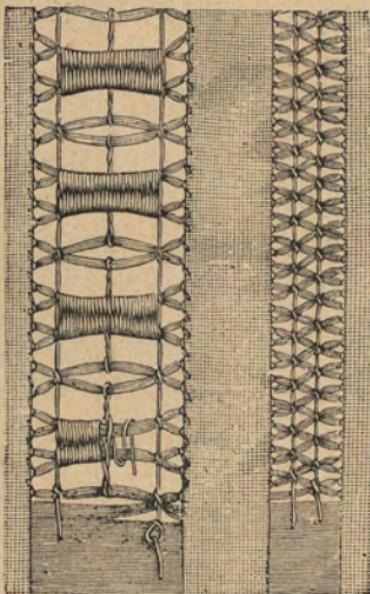


FIG. 20.—BARS AND CLUSTERS.

the same way round the next bar on the other side of the centre pair. After this the point de reprise is continued as before, and finally the cotton is fastened off by being run down the centre of the point de reprise, or is twisted round the remainder of the bar, run into the linen on the wrong side, and cut off close to the work.

Drawn Linen Work and Crochet.—Before proceeding any further in the description of fresh stitches and fillings for the

Drawn Linen Work and Crochet.

spaces made by the threads that have been drawn away, I think it best to put before my readers a few more finished pieces of work, in order that they may judge for themselves what pretty

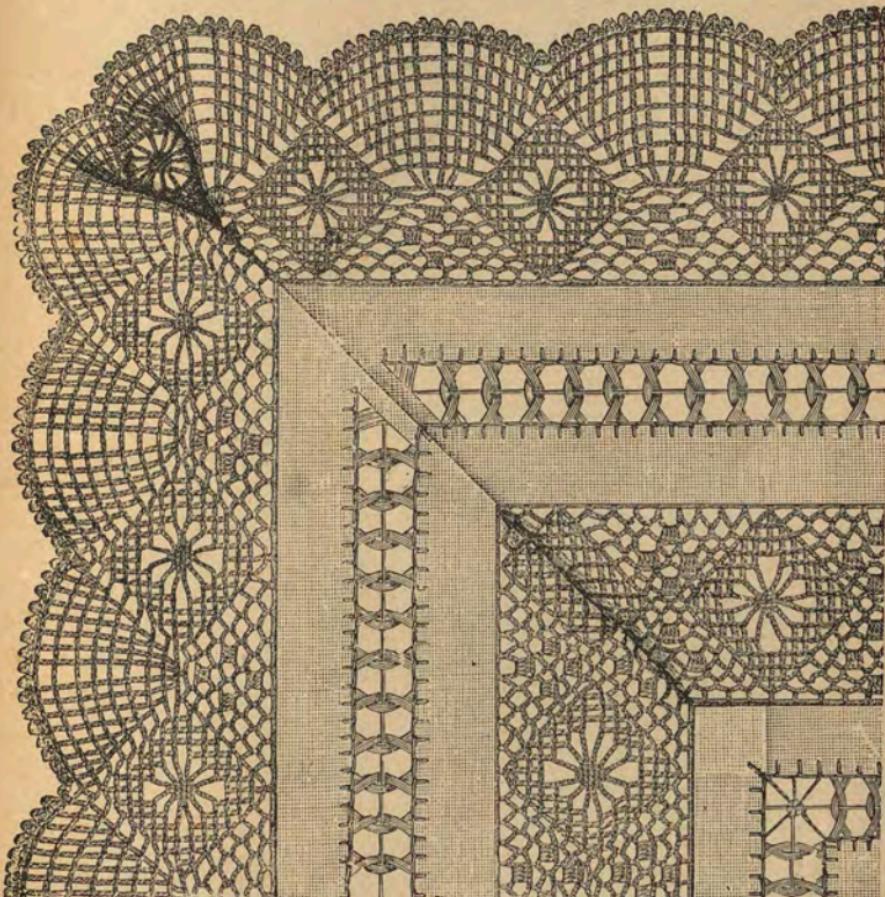


FIG. 21.—DRAWN LINEN WORK AND CROCHET.

things for a house may be made, even with the limited knowledge they at present have of the art. The things selected are, a frill and insertions for the edge of a pillow-case, a cloth for a small tea-table, a chair-back, or table slip, and a quilt, and it will be

Drawn Linen Work.

seen in how many different ways the patterns given for these articles may be varied and turned to account for purposes other than those described here.

I will take first the border for a pillow-case. This has been selected partly to show what a good result may be obtained by the use merely of the simplest of all the drawn linen work stitches, partly to show how very effectively the finest of fine crochet can be blended with the drawn work, more especially if such a pattern be chosen as will accord with the general style of the other openwork portions of the work. Some of the geometric designs in crochet that have been popular of late for trimming linen blinds suit the necessarily formal patterns of the drawn linen work as well as anything could, while for smaller and more delicately executed articles, nothing could wear or wash better than *real* Torchon lace.

In our illustration, Fig. 21, the crochet is worked straight into the edge of the linen, and it will be found more easy to get it quite flat and even if it be worked before the drawn work is commenced. It is an important matter in this style of work, and one in which experience can be the only teacher, to know what portion of the work it is advisable to undertake first. Often if the threads are hurriedly pulled out all at once, and the fillings made gradually, the work being then perhaps set aside for several days, the threads will become folded unevenly across, and it will be impossible to get them quite flat afterwards. As a general rule, it is advisable to draw only so much as can be worked at a sitting, but in certain cases, such, for instance, as in very long lines of single crossing, it is better to get them divided into clusters at once, and to add the centre line of thread afterwards. In this instance it is easier to see how the clusters will set when the threads are pulled out as a whole. In the pillow-case it will be noticed that hem-stitch is not used at each edge of the insertion, but that the threads are restrained from ravelling further merely by the use of a row of button-hole stitches. These

Table-Cloth.

have a neat appearance enough, but, as they do not divide the threads into clusters so markedly as does the hem-stitch, it stands to reason that the single crossing does not set out so clearly as it does when more care is taken with the edge stitches. The difference may be noticed by working a few clusters in each of these two ways, the actual trouble involved being about the same.

Table-cloth.—The pretty little table-cloth shown in Fig. 22



FIG. 22.—SMALL TABLE-CLOTH.

is well worth the amount of work that must be bestowed upon it to get the effect shown in the engraving. In the first place, the material may be either single-thread canvas, tammy cloth, or linen, but whatever it be, it must be selected with a due regard to its evenness and regularity of texture. I can advise no worker to be tempted by the bait of cheapness to purchase a common fabric for this work, as it will often be found full of knots and imperfections in the threads, that quite spoil the appearance

Drawn Linen Work.

of the work, or it will be found crookedly woven, and the work in consequence will always be askew and on the slant. The material must be cut precisely square, and this is most accurately managed by counting the threads and then drawing one out on each side of the square to mark where it should be cut. It is advisable to sew over the raw edges before beginning to work, as the materials recommended are often troublesome to work upon, owing to the ease with which they become unravelled.

In the cloth now under consideration the whole of the embroidery in the centre of the square should be worked before the edges are touched. The threads chosen for this must perforce depend upon the material. For the coarser makes of canvas, nothing is better than knitting cotton ; for the finer sorts, ordinary embroidery cotton ; while for linen, nothing can excel the finer sizes of flax thread for appearance, colour, and durability. Something stronger will, however, probably be required for the drawn work, especially if the work is somewhat large and coarse. Upon canvas that is so fine as to resemble gauze, some kinds of silks may be used, and the new washing filoselles will be found quite satisfactory both as to colour and evenness of make. The twisted crewel, or embroidery silk, will, however, be preferable for the drawn work. Shades of blue would have a specially pretty effect in such a cloth as this. The stitches are capable of great variation, cross, tent, Gobelin, and many others being appropriate to canvas, while upon linen, stem, satin, rope, and herring-bone stitch are more easy to work.

When the embroidery is finished, the openwork border may be executed. There are only two lines of this, and it is advisable to do the inner one first, taking it all round the square before the second one is commenced. The row of Leviathan stitch is next worked beyond this openwork, and then the second drawn work row. The threads may be worked in several ways, either as single or double crossing, or knotted together into clusters as shown in Fig. 24, where a similar border is given in detail, or

Chair-back.

they may be arranged according to the instructions already given for executing Fig. 16. Beyond the second row of insertion is worked a slight vandyke pattern to correspond with that on the inner side of the openwork, and finally beyond this is sewn on a lace edging fulled at the corners. This is all, and any worker who tries it will be surprised what a dainty little cloth may be arranged out of such a simple pattern, and with the use merely



FIG. 23.—CHAIR-BACK.

of such easily executed stitches. The same sort of design can readily be adapted to a sideboard cloth or table slip. The embroidery must be repeated three, five, or seven times, according to the size of the cloth, and the drawn work border is then carried round the edges. The lace, in this case, need not be added all round, but across the ends only, of the slip.

Chair-back.—The chair-back illustrated in Fig. 23 is worked in a similar manner to the table-cloth, but the drawn work is in strips instead of in a border. As there are no corners to turn, it

Drawn Linen Work.

may be considered as more simple in execution than the other piece. The detail given in full working size in Fig. 24 sufficiently

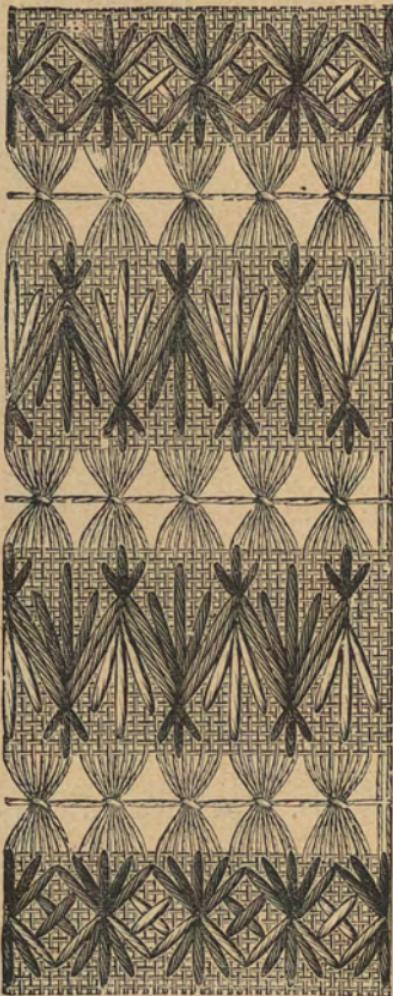


FIG. 24.—CANVAS BORDER OF CHAIR-BACK IN FIG. 23.

shows how very simple is the pattern, the point russe between the clusters really being the most elaborate portion of the work. This requires working in several shades of the same colour, touches

Quilt and Sheet Combined.

of some more brightly tinted silk being judiciously mixed with them. Strips such as this may be very extensively used in the elaboration of pretty things for the house, such as piano scarves, chair and sofa backs, table slips, toilet, sideboard, buffet and carving cloths, tray cloths, and the like. In the original, bands of plush were used to connect them, but fancy ribbon, silk, satin,

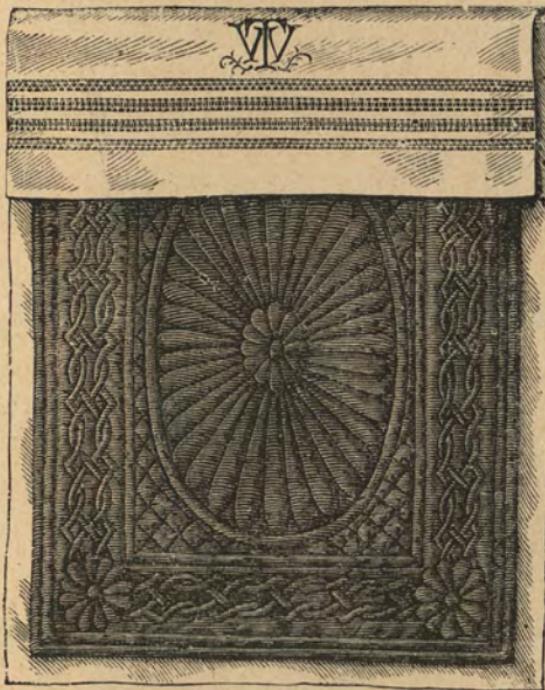


FIG. 25.—*QUILT AND SHEET COMBINED.*

lace, and embroidery of many kinds are often quite as appropriate.

Quilt and Sheet Combined.—Now that we give so much thought to the ornamentation of our beds and bedding, the quilt in Fig. 25 may meet with approval, consisting as it does of quilt and sham sheet all in one. The under part is of linen, which is arranged to turn over so that, at the head of the bed, it gives

Drawn Linen Work.

the appearance of a sheet. The ornamentation of this with drawn work is quite within the powers of any worker who has gained proficiency in executing the very simplest stitches, for, as all the openwork is in straight lines across the linen, there are no troublesome corners to turn, and very little necessity to count the threads. Several suitable patterns have already been given, and a very elaborate design is by no means necessary. To look really handsome the border for a quilt of this kind should not be less than four inches wide, while beyond that should be placed a wide hem-stitched band about two inches in breadth. Of course, white thread has a better appearance than coloured for such a purpose, and workers must be cautioned that special attention must be paid to the finishing off the threads at the sides of the work, or a sudden pull will cause them to give way and make an unsightly tear in the insertion.

The designs already given in Figs. 5, 9, and 12, would have quite as good an appearance upon the quilt as that figured here. Borders similar to this might well be worked along the edges of bedroom towels, in the more fanciful of which there is often a band of plain linen along the ends, that looks as if specially made to be ornamented in some pretty fashion with needlework.

Border and Corner.—This border and the corner (Fig. 26) will be found particularly useful, as they include several very useful stitches. A worker who is clever, and who exercises her brains as well as her fingers, will soon see how these various stitches may be combined and arranged with others, so as to form different patterns, and she will soon understand how a set of stitches from one design may be taken and used with some taken from another. Hence she will be able to invent for herself a pattern for a border, square, or corner, that will suit her own fancy, and the necessities of any particular piece of work.

It will be noticed in Fig. 26 that a line of tiny squares is worked both outside and inside the border. In these the threads are not drawn out at all, but the effect of the wee holes at the

Border and Corner.

corners of the squares is obtained simply by working the stitches rather tightly. Attention must be paid to the fact that no one set of four stitches must be pulled more tightly than any of

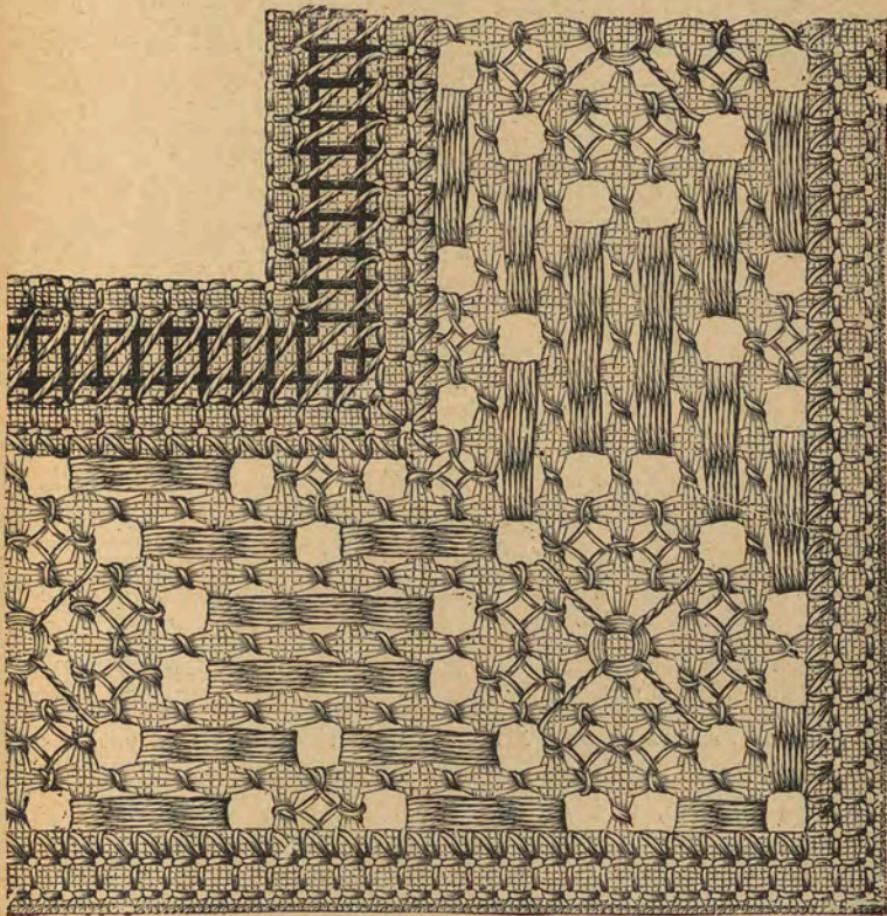


FIG. 26.—BORDER WITH CORNER.

the others. Between these two rows of squares the threads are drawn away, so as to leave six rows of holes. To do this, draw out four threads lengthways, leave four, draw out four, then turn the work and do the same in the opposite direction, alter-

Drawn Linen Work.

nately drawing four, and leaving four. The result will be a chequer of small close and open squares. The open spaces are next filled up in several places with point de reprise worked in coloured silk, which is in places carried over three spaces and four squares, in others only over one space and two squares. Lighter fillings are used in certain spaces, and these are worked in point d'esprit.

For the benefit of such workers as may happen to be unacquainted with this stitch, it may be briefly described as four button-hole stitches, one of which is worked into each side of one of the square open spaces of the work. In working these stitches, a little practice will soon show how the cotton may be taken across the back of the linen so as to pass invisibly from one square to another. This point d'esprit is a very usual filling for such spaces as are to be partially worked, in order that a lace-like effect may be retained, the ground not being filled in as closely as when point de reprise or point de toile is used. A slanting stitch is taken across the threads that are left between the squares, and this is worked in the usual style of overcasting. The wheels which fill up the centres of the square-shaped designs that are worked in point d'esprit are very easily made. The four bars are thrown across the space first, and are held in place by the cotton being twisted about four times round them. The cotton is then taken, in darning fashion, round the centre square, alternately over the cluster of canvas threads, under the corner bar, then again over the threads of the canvas, and under the twisted bar. The cotton must not be pulled very tightly, or the wheel will not set flat. The pattern, as it stands, is scarcely adapted to the use of one colour only; it will be found more effective if the thicker point de reprise be worked in a different colour to the point d'esprit. The wheels again, may be different from the rest of the work. The slanting overcast stitches would stand out well if they are made with gold thread, and as there is no difficulty now in

Border and Corner.

getting tinsel that will wash well—this need not influence the worker in her choice.



FIG. 27.—TEA-CLOTH IN IMITATION PUNTO TIRATO.

Besides being used to fill square openings in the corners of the work, wheels, or “spiders,” as they are sometimes called, can be introduced into borders by working them instead of bars

Drawn Linen Work.

of point de reprise over the centre of clusters. They are worked in the usual way, round and round a group of three or five clusters, and the cotton either passed from one to the other

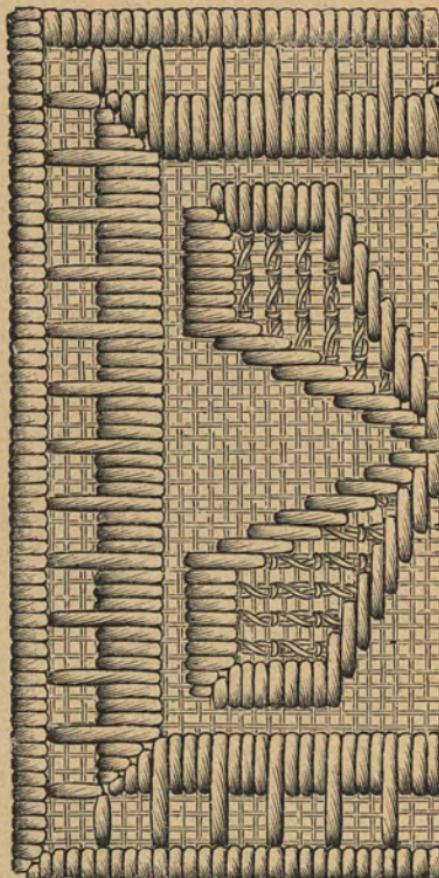


FIG. 28.—DETAIL OF TEA-CLOTH IN FIG. 27.

in the centre of the insertion, or else fastened off at the back of each wheel.

Tea-cloth in Imitation Punto Tirato.—In spite of the boldness of the threads, single thread canvas or tammy cloth is by no means an easy material to “draw,” owing to its very looseness of texture,

Tea Cloth in Imitation Punto Tirato.

which causes the threads, when once cut, to ravel more than is desirable. At the same time, however, these threads may be so

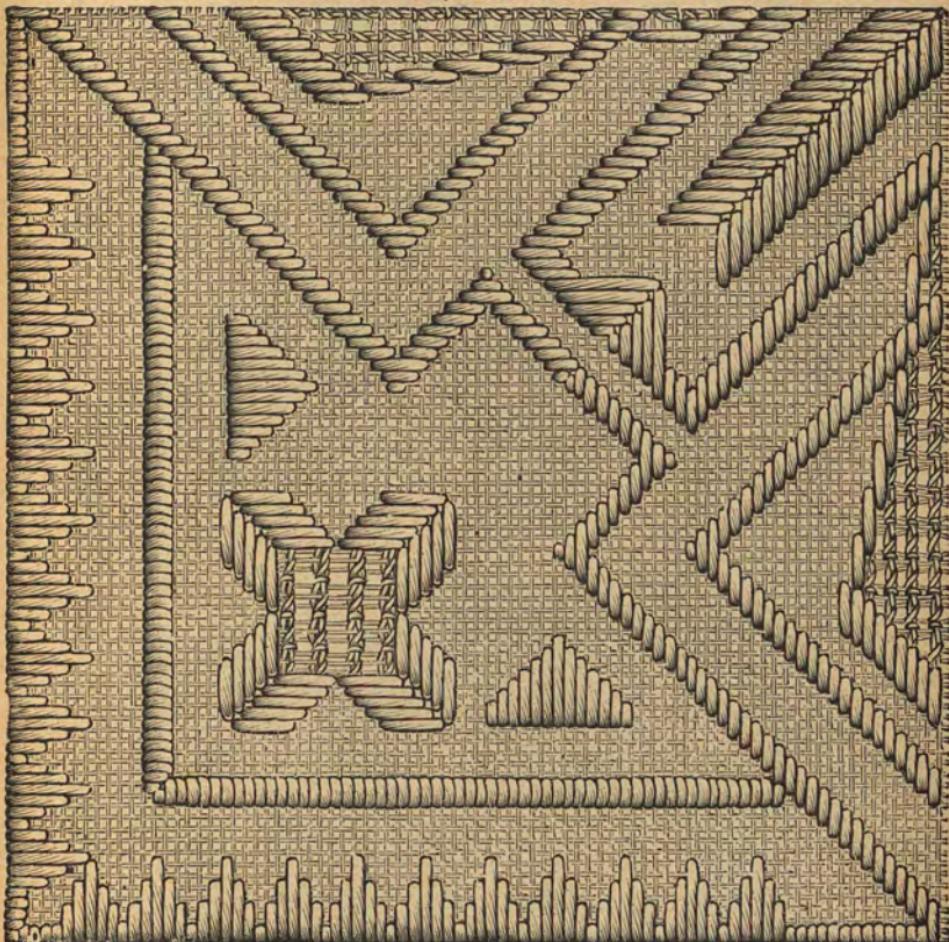


FIG. 29.—DETAIL OF TEA-CLOTH IN FIG. 27.

dexterously knotted together into clusters and openwork borders and networks that much of the actual appearance of drawn linen work is produced without much trouble, or, if the material is coarse, much trial to the eyesight. The tea-cloth (Fig. 27)

Drawn Linen Work.

is an illustration of this. The canvas in the original was cream-coloured, the thicker parts of the pattern being worked with knitting-cotton in the manner shown in Fig. 28. The stitch is precisely the same as ordinary satin-stitch, and is carried over a large or small number of threads of the material,



FIG. 30.—PORTION OF BORDER OF TEA-CLOTH IN FIG. 27.

according to whether the pattern requires a long or short stitch. A small portion of the work in its natural size is shown in the details. It will be noticed that the openwork in Figs. 28 and 29 is managed simply by overcasting the canvas threads in sets of two and three; the cotton is pulled rather tightly, so that the threads are drawn as closely together as possible, thus

Canvas Square.

leaving an open space between each group. In the border, however, a portion of which is given in Fig. 30, the real drawn linen work is required. About eleven threads of coarse canvas must be drawn out to make an insertion of the width of the original. The remaining threads are then knotted into clusters of four in the following manner:—work a drawn work knot across four threads about a fifth of their length from the edge, make an overcast stitch over two of the threads of this cluster, and work another drawn work knot over two threads belonging to the first cluster and two threads from the next, work an overcast stitch as before, then make another knot over four threads, and continue along the entire length of the insertion. All the knots must be equi-distant, and the line of openwork will thus be transformed into a regular network, similar to, but much coarser than, a machine-made netting. A coloured thread is next alternately knotted and overcast upon the centre of this insertion, as shown in the illustration. There should be no difficulty at all about this, as the foundation of knots already made will show exactly where these coloured stitches are to be placed and how tightly the overcasting between them may be pulled up. It will be seen, too, that the trouble of filling in an open corner with a large wheel is entirely obviated in this tea-cloth by the working of a small square in this position; a portion of one of these corner patterns is shown in Fig. 28. The edges of the canvas are hem-stitched in the usual way.

Canvas Square.—Rather more elaborate, at any rate in appearance, is the square of which half is shown in Fig. 31. Here the work looks exactly as if, in the centre, every second thread had been drawn out in each direction. In reality no threads have been removed in this part of the square, except in the exact middle of the eyelet holes, where just two or three snips have been made with the scissors after they have been worked, to render them rather open. This small space is then filled in with a wheel of the simplest kind. In the border the threads have been taken



FIG. 31.—HALF OF CANVAS SQUARE.

Canvas Square.

out in one direction only, those that were left having been worked over with point de reprise. Near the edges of this border four or five stitches have been taken over two bars of two threads each, the bars are then overcast till the middle is reached, after which the work is repeated until the edge of the insertion is arrived at, when the five stitches of point de reprise are repeated to correspond with those first made. It will be noticed that every alternate group of point de reprise and overcast stitches is worked with cotton a shade darker than that used for the others. A row of cross-stitch in coloured thread is carried along the middle of the insertion. To do this well, it is advisable to join the bars first with a set of drawn work knots much in the way shown in Figs. 4, 24, and in many other of the illustrations. It is then quite easy to work the cross-stitch above and below this centre line. This is, in its turn, kept in place by a short straight stitch which is taken down the middle of each cross. The corner is filled in with a wheel of eight spokes, four of which are formed by the double thread with which the bars were joined before the cross-stitches were added. The four threads which serve as a foundation for the bars of point de reprise have to be knotted firmly into the corners of the open space. The middle of the wheel is merely made in the usual way of a needleful of cotton darned once or twice alternately over and under the spokes. A square of this sort should be made additionally strong by having a few threads of canvas left all round it beyond the openwork, and these may be easily made ornamental by the addition of a row of cross, or some other fancy stitch, worked in coloured silk. This is not shown in the illustration owing to want of space. A square is always useful in fancy work, and it is often more convenient to make a very large piece of embroidery in a series of small pieces such as this than to execute it all in one. Even if useful for nothing else, it will cover a pincushion or handkerchief sachet very daintily, and

Drawn Linen Work.

would make up tastefully into a small wall-pocket with the addition of a drapery of soft foreign silk.

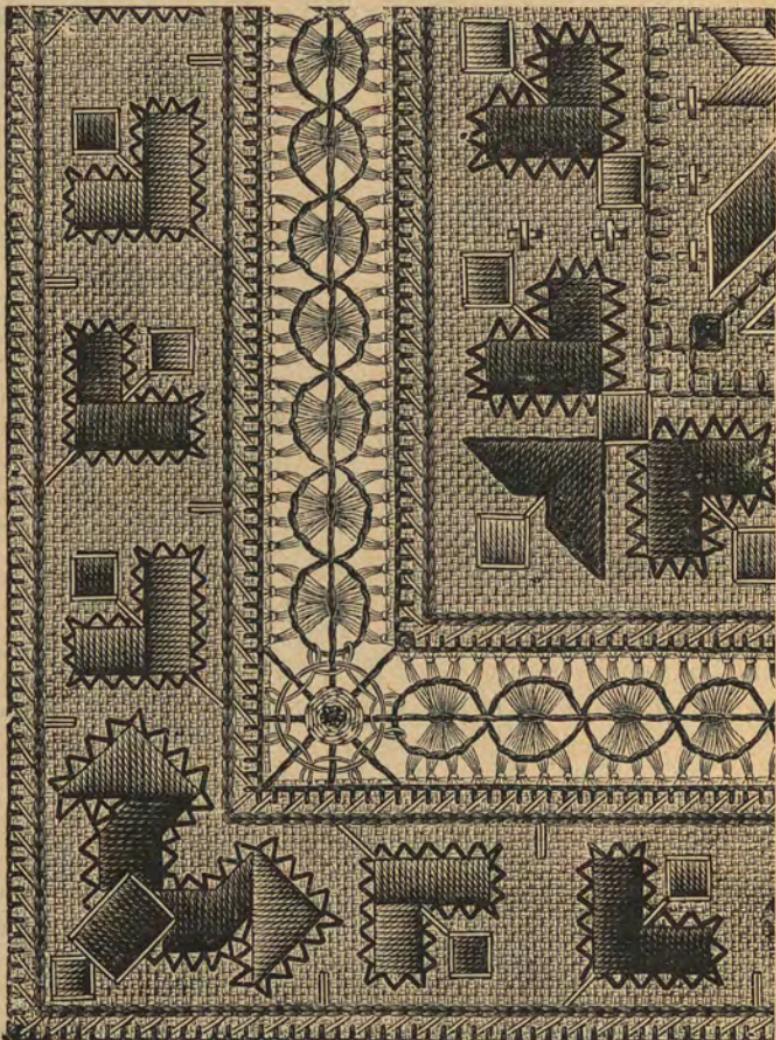


FIG. 32.—BORDER IN DRAWN WORK AND SATIN STITCH.

Drawn Work and Satin Stitch.—The very handsomely embroidered canvas square, of which a portion only is shown in

Drawn Work and Satin Stitch.

Fig. 32, has a border of clusters formed into what may well be described as "skeleton" wheels, which look as if they were originally intended for wheels and then the worker altered her mind, and decided only to outline them. The threads are first knotted into a series of bars in the usual way at the edges of the insertion, these bars being afterwards grouped into clusters by a line of coloured cotton knotted into the centre of each set of four. The next row is carried over each bar separately, a drawn work knot being made upon each, at such a distance from the centre as will give a circular direction to the stitches. A little practice will be required before the worker is able to keep her stitches in a regularly curved line. It will be noticed that two lines of cotton are required for the wheels, the knots being worked alternately in sets of four, first on one side of the central line, then upon the next cluster on the opposite side of the straight line. In the next row the knots are, of course, worked upon those clusters that were left unworked in the first row. In the corner is a wheel that looks at first sight rather elaborate. Two more short bars of dark cotton are worked between those that have been made by the cotton which joined the clusters in the insertion. Over these eight bars in the centre is worked, with a lighter shade of cotton, a close wheel, the cotton being taken round alternately over and under the spokes of the wheel about four times. Nearer the edge is worked a ring of point d'esprit. These loops are worked partly into the edge of the canvas, partly into those circles of dark cotton that are found next the wheel. The loops of point d'esprit are kept in place by a single row of cotton darned in and out between them. The cotton must finally be twisted once or twice round one of the spokes of the wheel, run into the edge of the canvas and cut off.

This pattern is one of the most popular for use upon linen materials of all kinds, and rightly so, for although it has a slender, light appearance, the knotting of the stitches into each

Drawn Linen Work.

cluster separately gives it a substantial durability that forms a characteristic of the better kinds of work, and quite prevents all risk of the drawn threads losing their shape or becoming frayed by wear.

Fillings for Open Squares.—Spaces such as that found in the centre of Figs. 33 and 34 are made wherever two lines of drawn

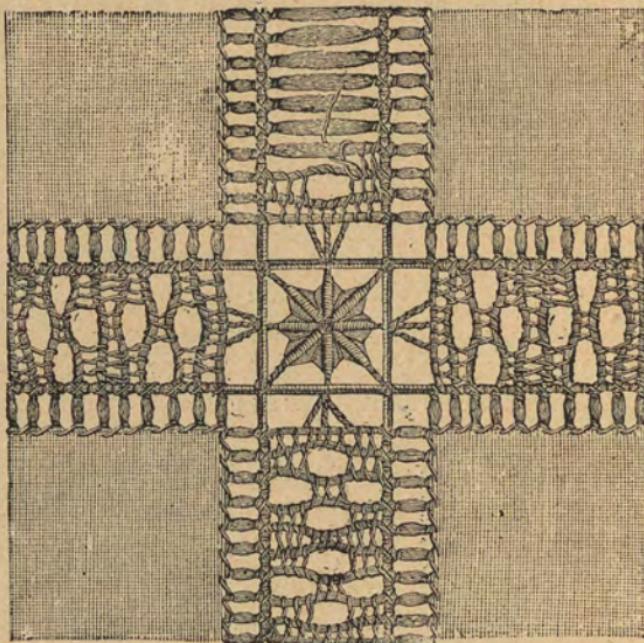


FIG. 33.—DESIGN FOR FILLING IN AN OPEN SQUARE.

threads meet, or cross each other, and a similar arrangement is shown in the handsome dessert d'oyley in Fig 34. In Fig. 33 the space is filled with a large ribbed wheel, which is drawn into a star-like form by eight long stitches, which are taken across it between the ribs. No difficulty can be found in this. The lines of insertion here are worked in a somewhat different fashion to any that have hitherto been detailed. The insertion is made in the first instance by drawing about eight threads, leaving four, draw-

Fillings for Open Squares. .

ing twenty-four, leaving four, and drawing eight. The remaining threads are then formed into bars at the extreme edges by lines of hem-stitch, and in the middle by a cross-stitch, alternating with an overcast stitch. The pattern across these bars is worked in a sort of loose button-hole stitch. The cotton is brought under the first and second bars, back over them, then

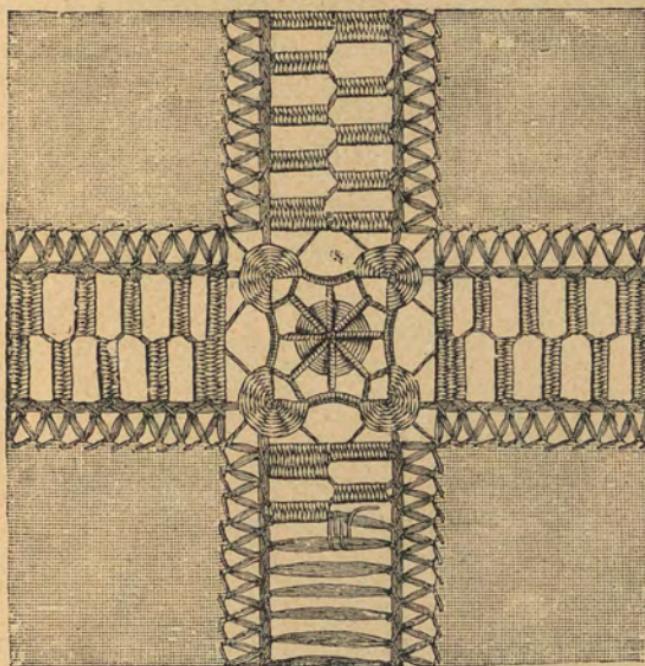


FIG. 34.—WHEEL FOR FILLING SQUARE SPACE.

under the first and second again. The mode of working is plainly shown in the bottom line of insertion in Fig. 33. Where a space on the bars has to be left with these loose button-holes unworked, the cotton is carried along to the place where they are to begin again, with three or four overcast stitches. This also is shown in the illustration.

In Fig. 34 is given another complicated wheel, which serves

Drawn Linen Work.

to fill the square space formed by the union of four insertions of drawn linen work. The centre wheel is ribbed, and is enriched still further by the addition of four half-wheels in the corners. The rest of the design is filled in a manner already described, being simply a series of open bars, over-worked with point de reprise.

Simple Insertions.—In Figs. 35 and 36 are shown little patterns that are to be recommended where a large surface is to be covered quickly and without much trouble. They are well suited for sideboard cloths, the ends of which can be finished either with fringe, or a frill of handsome lace. The well-known



FIG. 35.—SIMPLE INSERTION.

single crossing is worked in Fig. 35, in lines alternating with narrow rows of cross-stitch, which serve to keep the threads from ravelling and spoiling the clearness of the single crossing. Thus the linen background is almost entirely covered up. The pattern in Fig. 36 is more open than the other, and is, consequently, rather more effective. In this, twenty-four threads are drawn and four left, twice, then four drawn, four left, nine times, then again twenty-four drawn and four left, twice. Across the strip, four are drawn and four left, all the way along. This gives two broad openwork stripes at each edge, the centre being entirely in a series of tiny squares, or checks of alternately one open, and one close square. The threads left in the wider insertion are knotted together in the usual way with a drawn work

Simple Insertions.

knot, two clusters of four threads each, being thus caught together all along. The second row is the same, except that a bar from one cluster is knotted with one of the next, thus interchanging or alternating them. The threads remaining between the close squares in the middle of the pattern and between the two wider stripes, are oversewn lengthwise with a single stitch

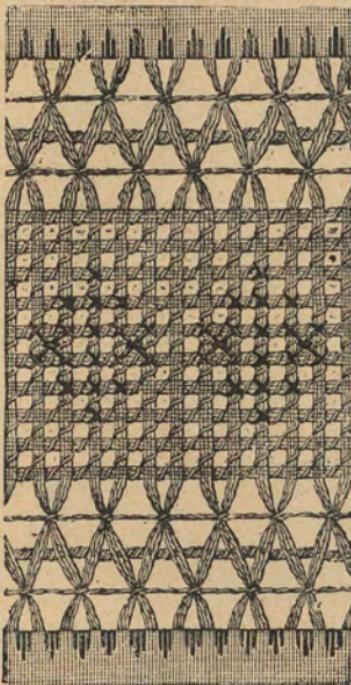


FIG. 36.—SIMPLE INSERTION.

taken across them. Another, and a similar, over-casting is shown on a larger scale in Fig. 37. In Fig. 36 the squares are further ornamented by having a slight pattern in cross-stitch worked over them. In our illustrations both these patterns are drawn as if they are intended to be used as insertions or stripes only, but any worker possessed of average intelligence should find no difficulty in adapting them to cover the whole surface of a side-

Drawn Linen Work.

board or toilet-cloth. They are patterns that are well suited for working upon an inferior make of linen, such as would not be sufficiently even for more elaborate work.

Nearly as simple, as far as the drawn work is concerned, is the delicate insertion in Fig. 37. This consists merely of point d'esprit worked upon a foundation of drawn threads arranged so as to form a close imitation of the net used for guipure d'art.

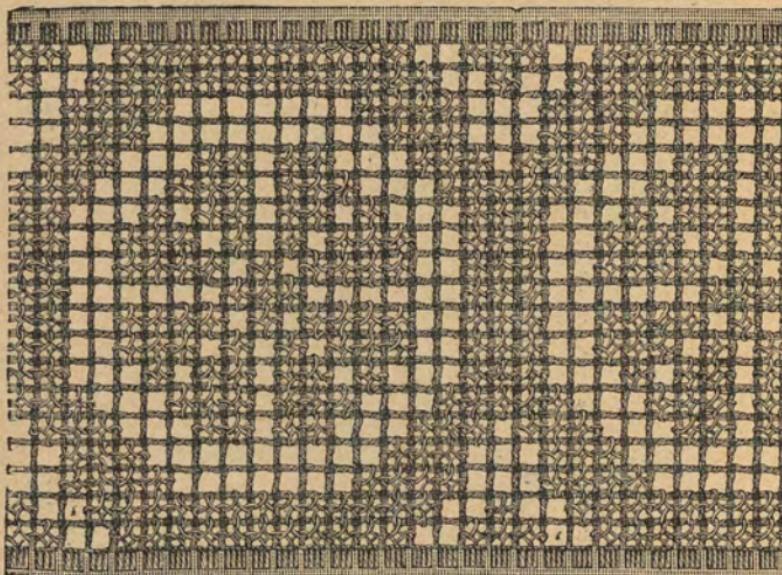


FIG. 37.—DRAWN THREADS AND POINT D'ESPRIT.

The number of threads drawn must depend upon the quality of the linen. Upon a pocket-handkerchief, for instance, eight or ten, or even twelve, will not be too many, while upon a sheet, or ordinary household linen, four to six will be sufficient. All over the border six threads are drawn and three left, then the same number is removed in the opposite direction, when a series of checks will have been obtained similar to those in Figs. 26 and 36. It is advisable not to draw away the threads of the whole border at once, as the over-sewing takes time, and they

Cushion Cover.

are sure to become pulled out of place if they are all left free. The over-sewing is done in exactly the same manner as before described, except that two stitches are placed over each set of loose threads instead of one. This gives a firmer foundation for the point d'esprit. Whatever this is worked with, whether white or coloured cotton, the overcast stitches must match the background exactly; they are not intended to form part of the design proper, and therefore must not be at all prominent.

The pattern in Fig. 37 is a very simple one, but it will be found a very easy matter to adopt a design that is intended for cross-stitch if something more elaborate is desired. Each cross-stitch must be considered as equal to one square of the checkered linen, and, if desired, a variety of colours may be used. The centre star of point d'esprit in the illustration would look extremely well if worked in a lighter shade of red than the border which encircles it. Some of the borders to the handkerchiefs worked by the Irish are of this wonderfully fine description, but one can but feel on looking at them how terribly the workers' eyesight must suffer from the strain of executing such delicate stitchery. The average worker can scarcely be recommended to try her skill upon so fine a material as muslin or cambric, unless she is obliged to do it as a manner of increasing her income; for all ordinary purposes, and especially for house decoration, the coarser linens give quite as good an effect without so much time and trouble being required.

Cushion Cover.—The cover in Fig. 38 is more difficult to arrange than many of the designs given hitherto, owing to the irregular shape of the sections of the drawn linen work border. If the cover is to be made of a washing material, the worker will find it easier to manage if she marks the outlines with a fine line of chalk or pencil. If the material will not wash, a line of fine stitches in coloured cotton will serve the same purpose as the chalk.

The full-sized detail in Fig. 39 shows a portion of one of the

Drawn Linen Work.

irregular sexagons of the border, and shows, too, how the zigzag edge is managed. It will be observed that the stitch used here is ordinary overcasting, and nothing more, and the worker will perhaps wonder in what the difficulty consists. It is in the irregular vandyked edge of the pattern where, if a snip of the scissors cuts one thread that should not be cut, the whole outline



FIG. 38.—CUSHION COVER.

of this part of the work will be disturbed. Every thread, then, must be carefully counted, six in one direction, six in the next, and so on up the linen like a miniature flight of steps. The over-sewing will be easily understood from Fig. 39. The corner patterns of the border have to be equally carefully managed. The threads here are drawn away in much the same manner as those in the sexagons, but the squares, instead of being merely

Cushion Cover.

over-sewn, are filled in with point d'esprit like those in Fig. 37. The tiny squares between these and the sexagons are also filled in with point d'esprit, which is here worked into every open square instead of into alternate ones, as in the corners. The square used cornerwise in the middle of the cover is worked in the same way as those in the corners, with point d'esprit, the outer edges, which are arranged in a series of vandykes, as in the border, being finished with a row of satin-strokes of different lengths corresponding with another row that is worked round the designs of the border. Round this centre square, and

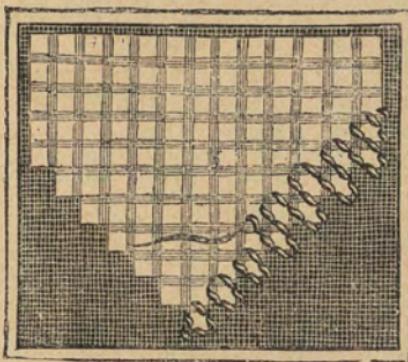


FIG. 39.—DETAIL OF CUSHION COVER IN FIG. 38.

on the outer side of the border also, is worked a straight insertion of double crossing with wheels at each corner. This is improved by a row of embroidery along one edge.

The whole design would be as suitable for a tea-cloth as for a cushion cover. As a cover for a pillow such a piece of work would be greatly appreciated by invalids, many of whom like to have the pillows they use, either in the Bath chair or on the couch, as pretty and dainty as possible, and they are doubly appreciated when the needlework bestowed upon them is only such as will wash or clean well. The centre square of the design, including the first insertion of double crossing, would make a

Drawn Linen Work.

very effective square to be used with a number of others for a quilt. These openwork squares would alternate best with close squares of linen merely embroidered in satin-stitch, without the drawn work. If this should be considered too great an undertaking, what could be prettier than a summer coverlet for a baby's cradle ornamented tastefully in this way, with an open-work border and centre mixed with satin-stitch embroidery? For so small a quilt the work would be more appropriate if carried out upon a single piece of linen than if done upon a series of squares, as in the larger ones. Any one who is working the centre square of this pillow will at once see what a charming set of dessert d'oyleys can be made of this sort of work, and for these each one of the whole set of a dozen may be different, thus giving a pleasant change to the worker, instead of the monotony of having to work many all alike, as would be the case were they to be used for a quilt.

Border in Drawn Linen Work.—The border in Fig. 40 corresponds in general style with the ornamentation on the pillow cover in Fig. 38, but has rather more embroidery in cross and Holbein stitch worked in with it. The drawn work is arranged in a series of diamonds alternately close and open in design, and an open border is carried along one side, which may be worked on both sides of the centre if preferred. The original was executed on Java canvas, but would look equally well upon linen or some similar material. In the one set of diamonds the threads are drawn away in groups of four in each direction, but care must be taken to snip them exactly in the right place at the edge of the diamond, as above detailed in the description of the cushion cover. The linen, where cut, must be overcast to prevent it from ravelling further, and thus spoiling the regularity of the pattern. The threads left are simply overcast, and no more elaborate execution is needed. In the other diamonds, on the other hand, far more complicated workmanship is required. Six threads are drawn and two left of the Java canvas all over

Border in Drawn Linen Work.

the material, and thus it is divided into a number of small open squares. The bars between these are covered with point de

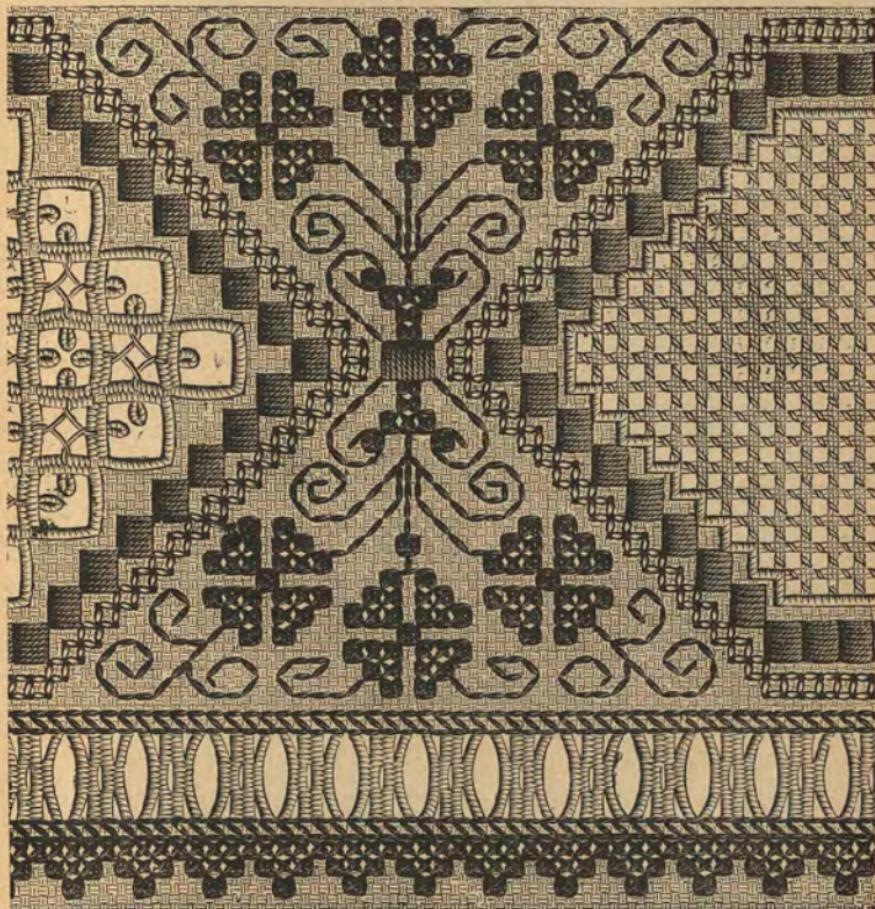


FIG. 40.—BORDER IN DRAWN LINEN WORK.

reprise, a picot being so made in the middle of each as to partially fill the square. It will be noticed that in those spaces nearest the edge of the diamond two picots are worked instead

Drawn Linen Work.

of four, and in the single square at the top, one only. The alternate squares are filled in with point d'esprit worked in the usual manner. The edges of this diamond are overcast exactly in the same way as those of the other. In the illustration, of course, only the half of each diamond is shown, but as the other part is worked in exactly the same manner, an entire pattern can be readily designed. The insertion which runs along one side of the border requires at least ten threads removed. Those left are then overworked partially with point de reprise, partially with overcast stitches. It will not be possible to finish off these groups with one journey only down the bars, but it is a good plan to work the point de reprise first and to fill up with the overcasting after this is done. There will be no difficulty whatever in passing the needle from place to place along the edges of the work and across and through the darning stitches on the wrong side. A good worker will so arrange a pattern like this that the wrong side is fully as neat and as well finished as the right. Just at first she will find some trouble in thus working the cross-stitch, but after a little practice she will discover how fascinating it is to see the work look thoroughly neat and the pattern alike on both sides of it.

Table-cloth and Sheet.--The sheet here illustrated gives a good idea of the handsome appearance such homely articles of household linen have, after the expenditure upon them of a very small amount of patience and skill. A good wide border of drawn linen work is carried across the upper edge about two inches down, and below this is worked a thick pattern in satin and various fancy stitches less bold in character. The drawn work in the border is quite simple, and is, indeed, very similar to the centre portion of that in Fig. 18, but is on a very much larger scale. The centre insertion is about an inch and a half wide, the threads are removed, and those remaining are knotted into clusters exactly as before and often described. Beyond them is, on each side, a narrow insertion of knotted bars worked in a

Table Cloth and Sheet.

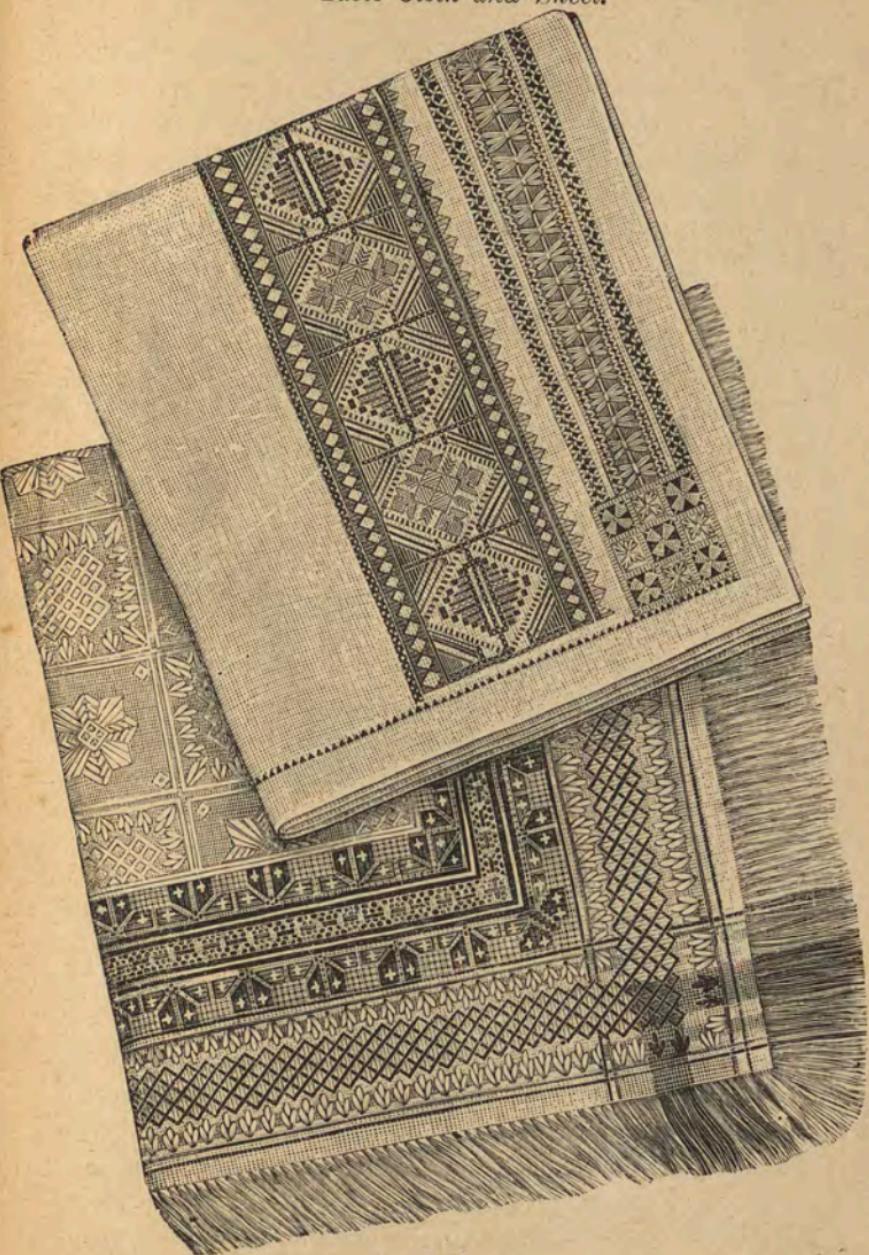


FIG. 41.—TABLE-CLOTH AND SHEET ORNAMENTED WITH DRAWN LINEN WORK.

Drawn Linen Work.

similar manner to those in Fig. 20. Here however, the thread is not visible between each knot, but is carried down the back of each bar to the point at which the next knot is to be made. It can be understood that the finer the work, the less should the threads show which thus form the pattern. A great feature of this corner is the elaborate square which finishes it off at each end. This is made up of nine smaller squares, round which a narrow framework of the linen is left, and which is worked over closely with point de reprise. Many directions for working suitable wheels for filling in the squares will be found in these pages, so that there is no need to give details here. The whole of the sheet is hem-stitched, and the hem, even down the sides, is fully as wide as at the top. There is no surer sign of an incapable worker than such as is given by a tendency to make narrow hems and to leave scanty turnings. Boldness and freedom of execution of fancy needlework is as much to be sought after as in other and higher branches of art.

The table-cloth in Fig. 41 has but little drawn work about it, for it depends for its effect mainly on the use of handsome, thick embroidery. It should however, be useful in showing how this openwork may be utilised upon a large square piece of work. The drawn linen work here takes the form only of a slight and narrow insertion, such as that in the middle of Fig. 17, which is enriched by a length of coloured ribbon twined in and out between the bars. A cloth of this sort would look equally handsome if a far wider openwork were to be made upon it, the embroidery taking the lesser, instead of the greater place, as in the illustration.

Dessert D'oyley.—Almost all the stitches of which the dessert d'oyley in Fig. 42 is made up have already been detailed, with the exception of the wheels, and directions for these, which are very simple, are to be found in any lace book. They serve to show how very necessary is the use of lace stitches, in order that any drawn linen work, other than the most commonplace, may be

Dessert D'Oyley.

satisfactorily executed. Those who remember how they worked point lace when it was in fashion a few years ago will find this knowledge very useful.

In working a d'oyley such as this, it is always advisable to

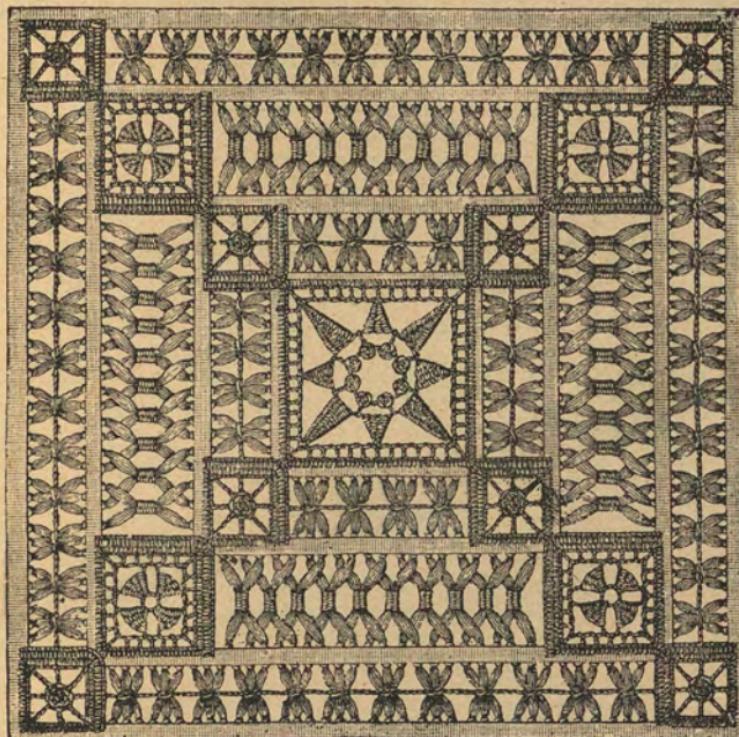


FIG. 42.—DESSERT D'OYLEY.

commence from the middle, and to tack the linen down to a piece of toile cirée, or parchment, in order to add a little firmness to it.

Oval D'oyley.—To show how well the straight and formal nature of drawn work may be adapted to the ornamentation of oval or round surfaces, I give a small mat (Fig. 43), across the centre of which is placed a band of the work. This, as will be

Drawn Linen Work.

seen from the enlarged portion shown in Fig. 44, is of a very simple pattern, being merely two rows of separate clusters with a wider set of bars between them. To work the centre insertion, draw out fourteen threads. Make one back stitch over the first six threads near the edge, work the next back stitch over the last three of the six threads already worked, taking up three fresh threads with them. This stitch is to be placed rather nearer the middle of the insertion. Work the third back stitch

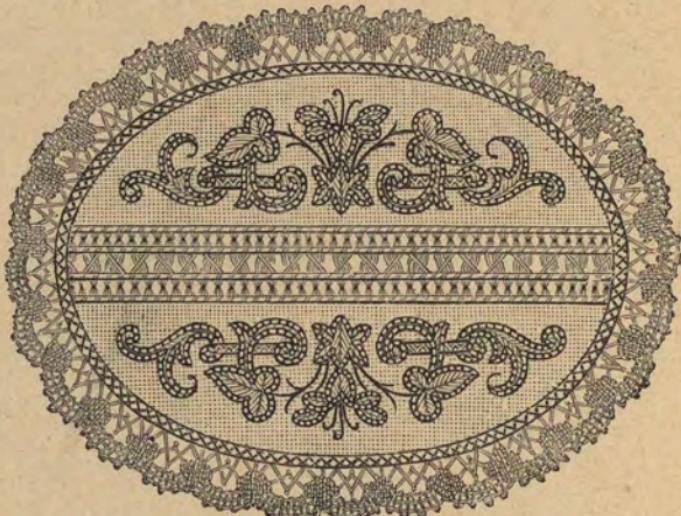


FIG. 43.—MAT, OR D'OYLEY.

over three of the stitches last worked, and rather beyond the middle of the insertion. The fourth back stitch again, is placed near the edge of the openwork, to correspond with the one that was worked first. Each stitch must be drawn up rather tightly, or the right effect will not be gained. Seen as a whole, this insertion has much the appearance of a very fine piece of macramé. The cotton need not be broken off after each set of bars is worked, but should be passed up into the linen beyond the insertion, and run along at the back till the next bar is reached.

“All-over” Designs.—Some of the prettiest patterns in drawn

“All-over” Designs.

linen work are those arranged by dividing the material into a series of squares, either open, or close, or alternate. The open squares, if the threads are entirely removed, require filling up with large wheels and groups of wheels; if the threads are drawn out in one direction only, those which remain must be knotted into fanciful groups and clusters. The close squares left between the open ones have to be embroidered with a small star, or tiny design of French knots, to give a richer appearance than would be obtained by leaving them quite plain. It will be easily



FIG. 44.—DETAIL OF FIG. 43.

understood that this style of drawn linen work, though not difficult to do, is very effective, and can be applied to a great many more purposes than can borders only.

It is always advisable to leave the hemming of a tea-cloth or toilet cloth until after the drawn work is finished, when one of these “all-over” designs is to be worked, and to begin in the middle of the piece of linen, working gradually round towards the edges. Otherwise the number of threads left near the hem, or in the centre of the cloth, may not be sufficient to enable a row of complete squares to be made just in this particular place. Only an experienced worker will understand how to cover this deficiency by changing the pattern and arranging some em-

Drawn Linen Work.

broidery over it so deftly that no one would imagine that it was done to conceal a deficiency in the number of the threads.

It is in these "all over" designs that much of the beauty of the old work consists, the fillings being often so delicate as to resemble cobwebs or skeleton leaves rather than anything more substantial. Now-a-days it can scarcely be expected that the average worker should devote her time and eyesight to the production of such excessively fine embroidery, and the specimens I

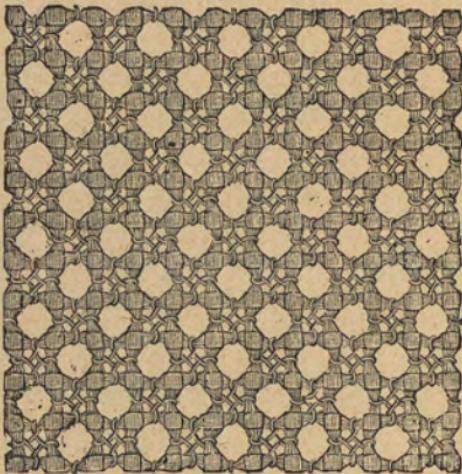


FIG. 45.—ALL-OVER DESIGN.

have given here are as elaborate as any that the most industrious worker is likely to undertake.

Bearing in mind the principle of proceeding gradually from the study of easy matters to that of more difficult subjects, the first patterns I have selected are so simple as to be easily mastered by a child, and are yet some of the most effective and satisfactory.

As that in Fig. 45 is the simplest, we will take that first. The threads are removed to form a series of squares. On fine linen, ten threads must be drawn out each way. The spaces thus formed are filled in with point d'esprit, four loops of which

“All-over” Designs.

are worked into alternate open squares, and are taken round the groups of threads that form the boundary of each. As the stitches of point d'esprit slightly draw these threads together, the open spaces become changed from squares into circular holes. In Fig 46, the point d'esprit is worked so as to convert the square spaces into lozenge-shaped openings. Here the stitches are looped into half the number of threads instead of taking up the whole group at once. The point d'esprit is, too, a little more substantially worked than in the first example. After the

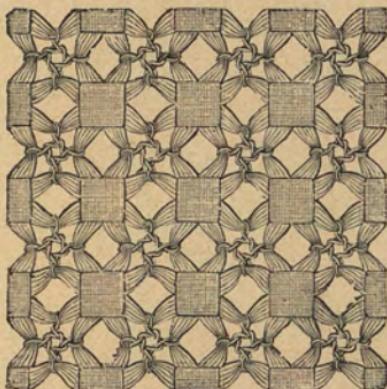


FIG. 46.—POINT D'ESPRIT WORKED IN SQUARES.

four button-hole loops are worked, the cotton is twisted once round them; thus rendering them rather firmer than usual. The method of doing this must be quite familiar to any worker of guipure d'art.

Fig. 47 shows a border which can quite as effectively be used as an “all over” pattern. It is a combination of large wheels, and tiny ones consisting merely of single drawn work knots. To begin with, it will be noticed that, instead of an equal number of threads being drawn and left, they vary in number, so that the open squares are larger than the close ones. Ten threads are drawn of medium quality canvas, or linen, and four

Drawn Linen Work.

are left. The larger wheels should be worked first, as they will make a firm foundation on the wrong side.

After a wheel has been worked, the cotton is taken across the next space to make the next wheel. Whenever two threads cross each other over an open space, a drawn work knot is worked across them, thus keeping them together, and partially filling the empty squares. Such patterns as this must have all imperfections, such as may be caused by fastening off the ends of cotton, and by passing from one space to the next, strictly

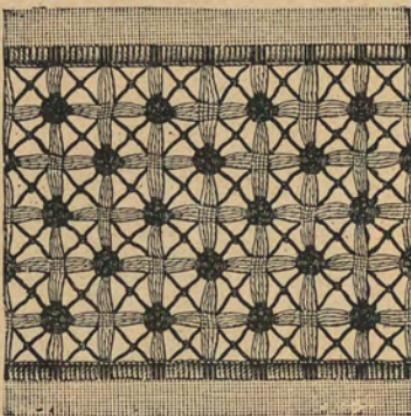


FIG. 47.—BORDER, OR “ALL-OVER” PATTERN.

kept on the wrong side. For this the solid squares are very useful, as much of the cotton may be taken across them without its being at all visible on the right side. In Figs. 45 and 46, it is rather more difficult to pass the cotton across from square to square, but it may, with a little management, be taken from the point d'esprit along the back of a cluster of threads, then across the back of a solid square to the next open space in which a point d'esprit stitch is to be worked. This difficulty is sometimes overcome by working a fancy pattern upon the close squares of the linen, and the sampler given in Fig. 48 has been prepared to show a few of the many ways in

Sampler of Powderings.

which close squares of linen, such as often alternate with open squares, may be filled, or, at any rate, partially covered, to the best advantage.

Sampler of Powderings.—To begin with the left-hand square at the top. This has in the centre a group of five Leviathan cross-stitches, and no easier method of filling such a space could be devised. If colours are used in the work, they should be repeated in a square of this kind, but the effect will not suffer much if plain white thread only is to be had.

In the top middle square is a large ribbed wheel, worked exactly in the same way as in lace-making, but the spokes here have the advantage of a firm foundation, and so are more pleasant to work over. The spokes may well be of a different colour to the rest of the wheel, and will thus make it more conspicuous upon the white linen than it would otherwise be.

Next to this is a wheel that is easier to work. It is made of sixteen long stitches, which radiate from the centre of the square like the spokes of a wheel or the ribs of an umbrella. They are surrounded by two circles of back-stitching, one of which is worked close against the centre stitches, and, indeed, the needle is put in and out at the same places at which these long stitches went in. The second circle is carried round about one-sixteenth of an inch beyond the first. To get this wheel a good shape it is necessary first to find the exact centre of the square. This is done by folding the square into four, and marking with a pencil the point at which the two creases thus obtained cross each other. This will be the precise middle of the little square, if it has been folded accurately. Fix the compasses on this mark, and draw a circle the required size. This is to show the limit for the long stitches of the wheel. Draw another circle about one-sixteenth of an inch beyond, and larger than the first one. Upon this the back-strokes for the outer round are to be worked. Below the square upon which this wheel is embroidered is a sort of small flower, simply made of seven eyelet-holes, worked in the usual way.

Drawn Linen Work.

In the extreme centre of the sampler there is a small, oval



FIG. 48.—**SAMPLER OF POWDERINGS.**

boss of satin-stitch, slightly raised over a padding, and encircled with a few French knots. Dots of satin-stitch make a pretty

Sampler of Powderings.

powdering, too, if they are worked rather smaller than this, perfectly round instead of oval, and arranged in groups of seven, much as the little flower in the previous square is made. Colour can easily be introduced into such a pattern as this, by making the knots of one and the satin-stitch of a second colour.

Beyond the oval boss of satin-stitch are some small scattered bars of different lengths, which are variously known as "bullion knots," "point à la minute," and to Mountmellick workers, as "worms." They may be used in several ways. Sometimes one only is laid slantwise across a square, or four or five may be grouped to form stars, flowers, or crosses. It is well not to make them smaller than the smallest one on the square, or the effect gained will be almost the same as that of a large French knot. With care, these bullion-strokes may be made half as long again as the longest one given here, and this is necessary when only one is to be used. The cotton chosen must be rather coarse, but quite evenly twisted, and not frayed in the slightest degree, or the knot will not be regular. They are worked thus: Take up a stitch in the material as long as the knot is to be, leave the needle in it with about half its length at the pointed end uncovered, wind the cotton round it as many times as will be necessary to make the knot the length required. This can be judged by pushing the twists close together on the needle; hold them firmly between the thumb and finger of the left hand, and draw the needle through them. Do not let go this little roll until the very last moment, and until all the thread has been drawn through. This is very important, as, if the twists are let go too soon, they will be all in confusion, and it is extremely difficult indeed, almost impossible to get them back into their proper shape again. Finally, put the needle into the work at the other end of the stitch, where it was first begun, thus keeping the knot firmly stretched along the surface of the linen. It is a good plan to use rather a short needleful of cotton for these bars, as there is then not such a long time to hold the twists

Drawn Linen Work.

steadily with the left hand while the needle and thread are pulled through them.

On the square just below these is a small star that is more satisfactory as a filling when worked with coloured cotton than when white is used. A star of eight stitches of graduated lengths is made first, and a French knot worked in the middle of it. The straight stitches are surrounded with four long stitches taken from point to point of the star; three small ones are then worked at each corner of the square thus made. Even as many as three different colours of cotton may be brought into this very

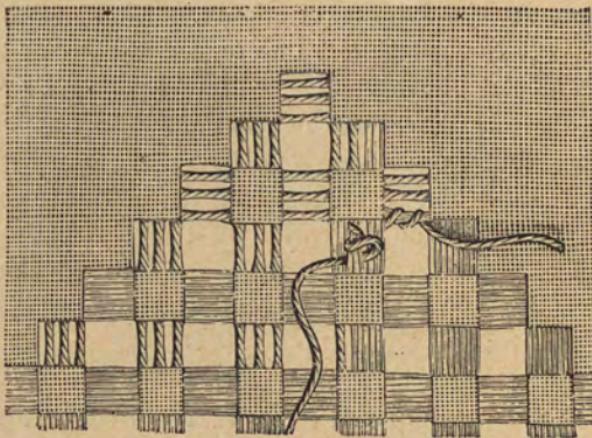


FIG. 49.—SMALL BARS OF FIG. 52.

easily-made star; one being used for the French knot and the stitches round it, a second for those which mark out the square, and the third for the stitches at the corner of the square. To get this pattern regular, it is as well to measure the length of each stitch very carefully, and to mark on the linen with a lead pencil the point at which they are to end. The four stitches which form the square need no marking, as they cannot very well be unevenly worked if those from which they start are of the right length. The twelve outermost stitches, on the other hand, require to be measured, as four of them are longer than the remaining eight.

Sampler of Powderings.

In the middle square of the bottom row is a small cross, made of four point de reprise bars. These are worked over two foundation threads only, alternately over and under, until they are quite covered with darning stitches. Long, straight stitches are made between each of these four bars, and may be of a different colour if desired. The lines of point de reprise may be made of any width by increasing the number of the foundation threads, but to the wider ones the name of "leaf" is more appropriate than "bar."

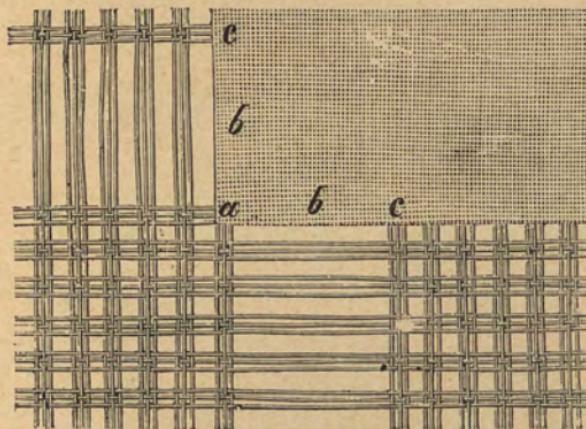


FIG. 50.—FIRST DRAWING OF THE THREADS IN FIG. 52..

The lower right-hand square is filled in with four picot stitches. These are merely large chain stitches, the loops of which are caught down with a straight stitch about the eighth of an inch in length. These picot stitches are very useful in linen embroidery, as they may be grouped into stars of six or eight points, or can be worked in a long line with branching picots on each side of it. In the latter form a pretty edging can be made to finish each straight side of a drawn work insertion. In this cross, the straight stitches between the picots are made in the same way as those between the bars of point de reprise in the preceding square. This suffices to show what a very great

Drawn Linen Work.

variation may be made in the fillings and powderings when the linen is thus divided into a number of squares, which are arranged alternately with narrow stripes of openwork, as in the sampler, or with open squares. The powderings selected may be alike in every square, or two kinds may be used, to give a little more variety in the work. In this case they should be chosen to correspond in general form, though quite different. The two

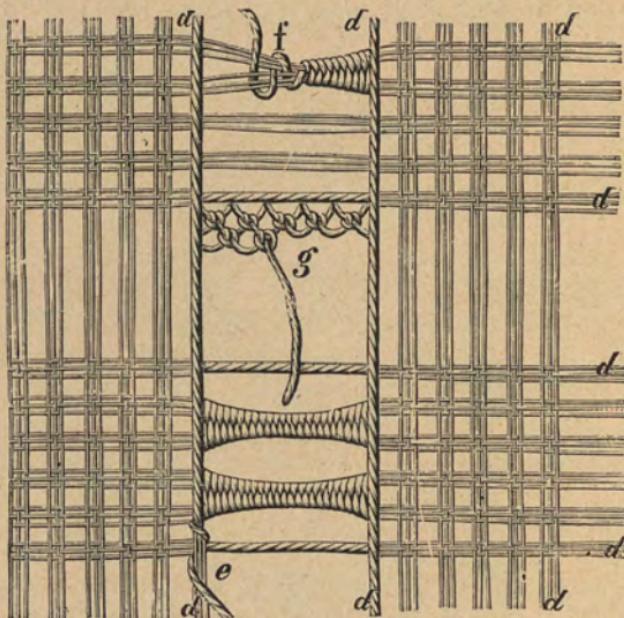


FIG. 51.—LACE STITCHES OF FIG. 52.

wheels in the top row look well upon the same piece of work, or the cross and the square in the lower row.

Drawn Linen Work and Lace Stitches.—In Fig. 49 is given an arrangement of alternate open and close squares, which are far smaller and more delicate than any that have before been detailed. In the example nine threads are drawn out in each direction. The loose threads left are divided into bars by overcast stitches, which are shown in the illustration.

Drawn Linen Work and Lace Stitches.

The two details (Figs. 50 and 51) show different stages of a more elaborate pattern. To begin with Fig. 49, draw out three threads each way, leave three, and draw out three again. Continue thus till there is a square of five holes each way. At *b*, cut and draw out twenty-seven threads, then leave three and draw three as before. Now refer to Fig. 51, and

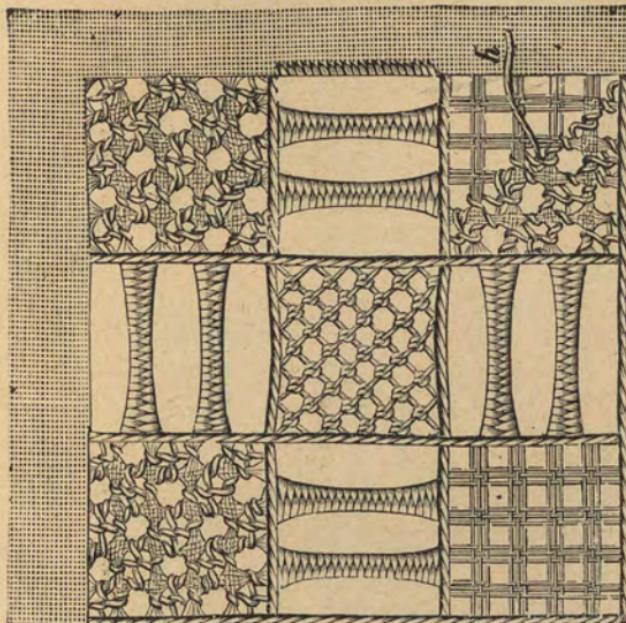


FIG. 52.—DESIGN FILLED IN WITH LACE STITCHES.

overcast the long bars of threads at the sides of the squares lengthwise from *d* to *d* in the engraving. The bars which fill some of the open squares are worked in point de reprise over two of the bars which are made by the threads left after the drawing out of others has been done. They are pulled more closely together in the middle than at the ends, as seen at *f*, in Fig. 51. At *g* is shown the double button-hole stitch that is used to fill the open squares which alternate with those worked

Drawn Linen Work.

with bars across them. It is merely a simple little lace stitch made of a double button-hole knot, worked rather loosely in rows, backwards and forwards across the square. At each end of a row the cotton is passed round the line of overcasting which

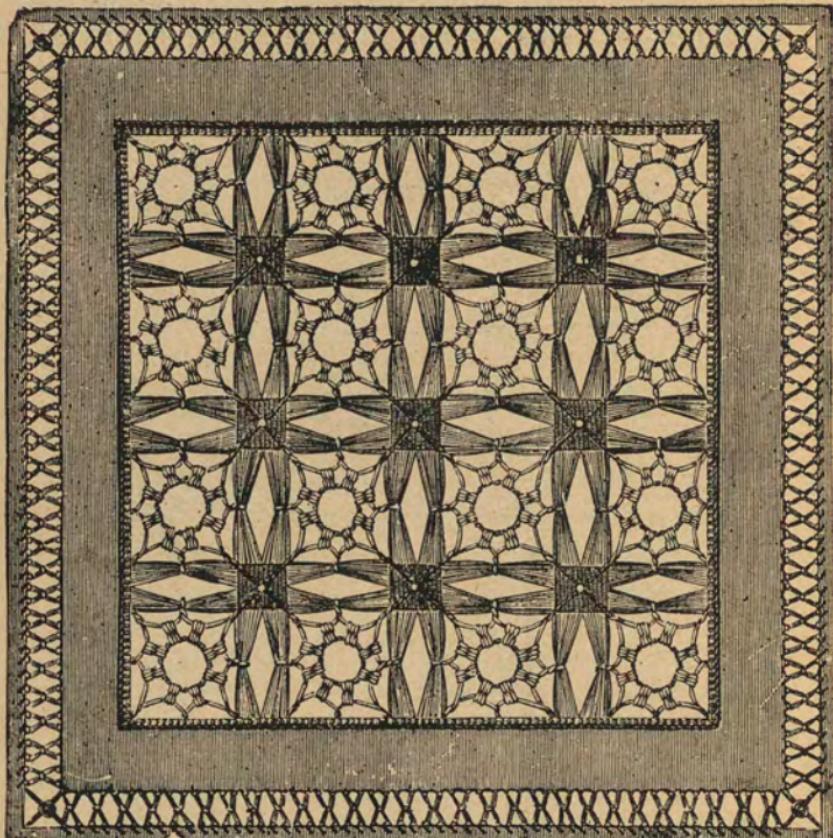


FIG. 53.—SQUARE FOR QUILT.

forms the side boundary of these squares, and the last row of all is caught into the overcast bar at the bottom of the square.

The last remaining stitch is given in Fig. 52. It forms a sort of trellis work across the space, and is made up of overcast stitches, two of which are worked across each set of threads, one

Square for Quilt.

being drawn up closely, the other left rather loose, so that the next set of stitches is looped into it. The work is carried across the square in slanting rows, as shown at *h*, and leaves alternately one square filled in and one open. Care is needed not only to keep these stitches even and regular, but to draw them together, so as not to pucker the linen or pull it all out of shape.

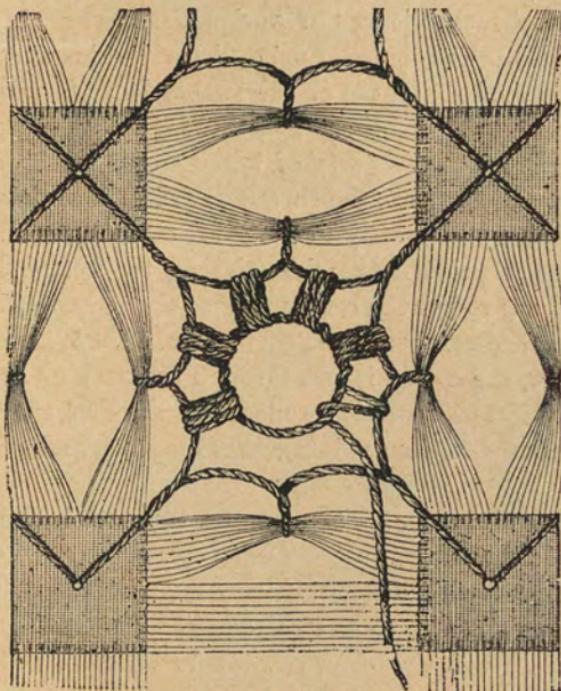


FIG. 54.—DETAIL OF WHEEL IN SQUARE.

Square for Quilt.—The square given on Fig. 53 is one of those I have so frequently mentioned as being particularly effective for a bedspread, when used alternately with plain squares of linen embroidered in a suitable design. The drawn work is arranged in a series of large and small squares, thus:— draw forty threads and leave twenty, three times, then draw

Drawn Linen Work.

forty once more. Do the same along the other side of the square. The small, close squares of linen are simply button-holed round and covered with four long, straight stitches, which are arranged in the form of a cross, and which are all pulled through the same hole in the centre of the small linen square. In Fig. 54 is shown one of the wheels which fill the open squares, very much enlarged. With the aid of this illustration, even the most inexperienced of workers should speedily see how it is managed. The loops of point d'esprit which surround the wheel are passed round ten of the twenty loose threads, in such a manner as to draw them aside to form a lozenge-shaped opening between the two sets of ten. The three bars of point de reprise carried across the thread of point d'esprit and across the centre ring add greatly to the effect of the wheel. Between each group of point de reprise stitches, the cotton is twisted twice or thrice round the centre ring so as to carry it on to the place where the next group is to be worked. When the wheel is completed, the cotton is run through the back of the stitches and cut off. The insertion round the edge of the square is worked in clusters knotted together in pairs, and a tiny wheel fills in the square at each corner.

Afternoon Tea-cloth.—The afternoon tea-cloth in Fig. 55 has a charming border of drawn linen work arranged round the edges, and is finished with a tassel fringe ravelled out of the linen. About five or six inches must be allowed for the fringe all round the cloth. Then the drawn work is commenced. Twenty threads are drawn out and forty left, all along the border of the cloth in each direction. This divides the linen into a series of good-sized squares with a narrow insertion of loose threads. The border has three squares in its width, but a larger or smaller number may be made, according to fancy. At the corner of each square, the threads must be cut away so as to leave a small square entirely open. The loose threads in the insertion are then divided into clusters of ten threads each, by a drawn work

Afternoon Tea-cloth.

knot carried across the centre of them. A second line of cotton is next twisted over that which divides the threads into clusters. The two lines of cotton which cross the small open squares are held in place by a drawn work knot, exactly as previously shown in Fig 11, and several similar patterns. The close linen squares are lightened in effect by a large eyelet hole worked exactly in

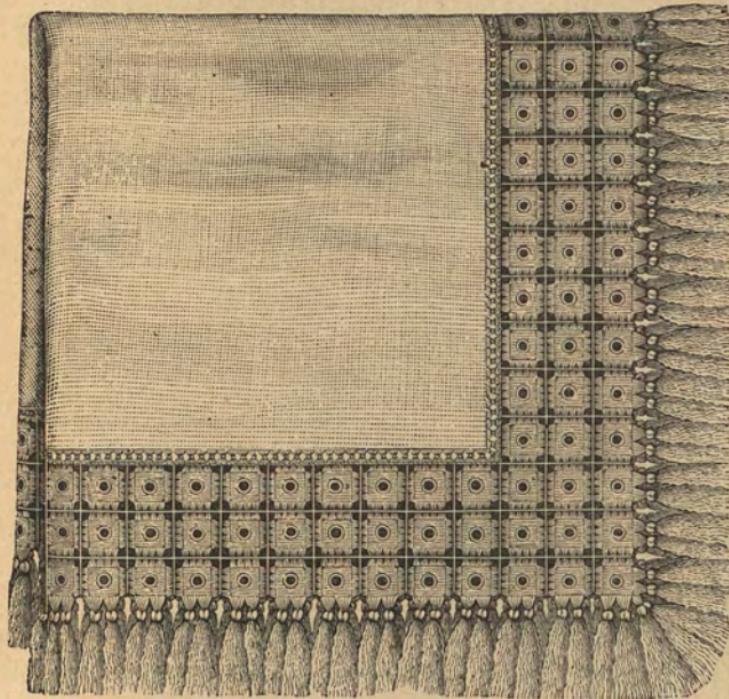


FIG. 55.—AFTERNOON TEA-CLOTH.

the centre of each, which may be embroidered either in the usual fashion or in button-hole stitch. Many other small powderings were given in the preceding chapter, which could be used instead of these eyelet holes if a closer pattern should be preferred.

The tiny insertion which is worked inside this drawn work

Drawn Linen Work.

border is managed in quite a different style to any that has hitherto been detailed. After the squares in the border have been finished, ten threads of the linen are left and one is drawn, all round the cloth. The one thread that is removed is to serve as a guide for the placing of a row of button-hole stitches, which are worked over the ten threads left in the linen. The straight edge of these stitches rests against the drawn work border, the other end of the stitches being next to the linen centre of the

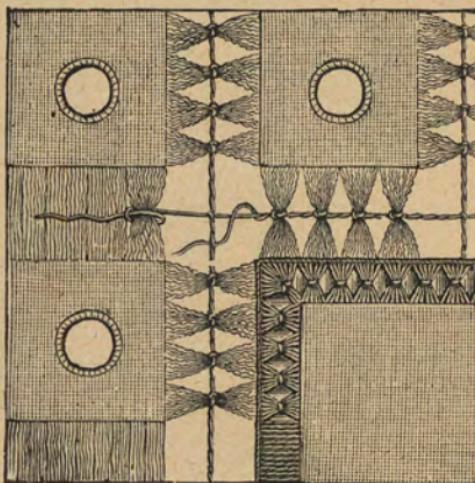


FIG. 56.—DETAIL OF TEA-CLOTH.

cloth. When all these button-hole stitches are worked they are divided into clusters of five by a drawn work knot, the cotton between each being taken through to the wrong side and brought up again at the place where the next cluster is to be knotted. This gives an effect as of a narrow drawn work insertion laid over a solid foundation or background of linen. A similar arrangement of long button-hole stitches looks particularly well if worked on ordinary white or cream linen with brightly coloured flax threads; in such a case the drawn work must also be done partially, if not entirely, in colours. In this tea-cloth

Nightdress Sachet.

the eyelet holes may be coloured and the rest of the work left white, with advantage.

Nightdress Sachet.—As may be judged from the enlarged portion in Fig. 58, the front of the nightdress case is a very dainty piece of work, but is only within the capacity of those workers who have a practical knowledge of point lace making. The tiny wheels with which certain of the open spaces are filled, and the network of buttonhole stitches which fill others, show



FIG. 57.—NIGHTDRESS SACHET.

how this knowledge is to be applied. For the original piece of work fine lawn was used, and, in consequence, a large number of threads was drawn out, as many as fifty-two being required for the squares each way across the stuff. After a close examination of Fig. 58, it will be observed that the linen squares are in their turn divided into smaller squares by the removal of the thirteenth thread in each direction across them. The drawing of these threads divides the loose threads of the next squares into four clusters. These threads are made into bars of six

Drawn Linen Work.

strands each by means of three or four overcast stitches, then about three button-hole stitches are carried over two of the bars, the overcast stitches are repeated, and in this way the loose threads are converted into a network of tiny open and close spaces.

It must be noticed from careful study of Fig. 58, how the

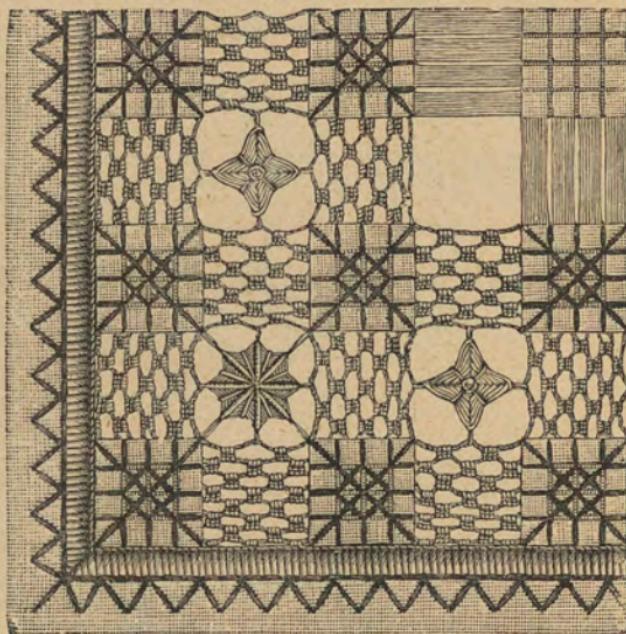


FIG. 58.—DETAIL OF SACHET.

headings of these button-hole stitches are arranged so as to set in alternate directions. Thus, in the illustration, at the left-hand side, the button-hole stitches have their raised edges towards the left-hand edge of the work, those in the second row of squares have the raised edges pointing downward, the third row again is like the first, and so on over the whole work. The wheels call for no special notice, for neither is of very elaborate workmanship. The close squares of linen are filled in with

Tray Cloth.

embroidery in coloured silk, point russe and cross-stitch being taken across them. The holes made by the withdrawal of the threads serve the same purpose as those of canvas, in regulating the position of the stitches. The work is edged with a row of closely placed button-hole stitches, and is further enriched by small patterns worked in simple stitches and coloured silk.

The insertion in the illustration (Fig. 57) is of Russian lace, but several designs have been given in the course of these chapters which would be more suitable, and would render the work not only more complete, but more valuable. The outer frill should by preference be of some fine make of thread lace. It is advisable to mount such a delicate piece of work as this over a coloured silk or satin lining, in order that it may be seen to the best advantage.

Tray-cloth.—The tray-cloth, of which a corner is given in Fig. 59, has been chosen to show how very effectively button-hole, satin-stitch, and drawn linen work may be used together. It is as well to embroider the linen first, before drawing out the threads of the border, as otherwise a good deal of that firmness is lost which is necessary to keep the button-hole stitches regular. The threads are then withdrawn, and those that are left divided into slender bars worked with overcast stitch. Directions have already been given for such bars as those in this cloth, so there is no need to repeat them. It must be noticed that each large bar is built up, as it were, of three small ones. These are left separate for a quarter of their length, then united by about three stitches of point de reprise. For a distance equal to about half their length they are overcast separately, joined again with the point de reprise, then left separate again to correspond with the other edge.

The wheel at the corner is worked in a small square from which the threads of the linen have been entirely removed. This may be omitted if considered too elaborate, and its place taken by a cross-shaped design worked in satin-stitch, and similar to that

Drawn Linen Work.

between the two insertions. The small sheaves of picot-stitch

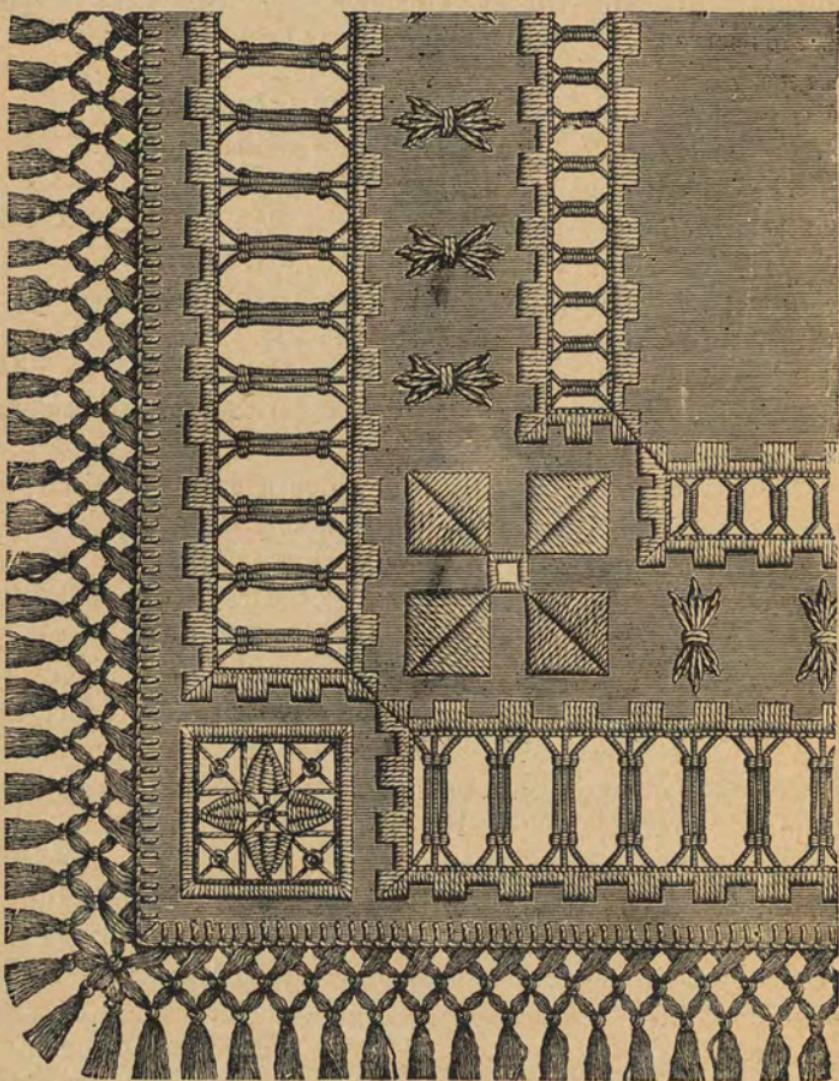


FIG. 59.—TRAY-CLOTH.

which are sprinkled round the cloth between the openwork stripes are easily understood.

Corner of Sideboard Cloth.

Corner of Sideboard Cloth.—The corner to a sideboard cloth, illustrated in Fig. 60, is a direct contrast to that in Fig. 59, inasmuch as it depends for its effect upon drawn work alone, no substantial embroidery of any kind being found upon it. Such a pattern as this would be more satisfactory when executed upon a fine linen fabric than if a coarser make of canvas or tammy cloth were chosen. It would be better to begin this border from the outer edge. Draw four, leave five, draw four threads. These must be divided into clusters of four threads each with a hem stitch as already shown on page 15. The five threads of linen between each openwork band are then oversewn lengthwise with two or three satin stitches, which serve here instead of hem-stitch to keep the threads in order. Beyond these, leave four, draw twelve. Overcast the threads left by the removal of these twelve in sets of eight, with point de reprise, then leave four, draw six, leave four, draw six, leave four, draw six. Knot one cluster of eight threads from a bar of point de reprise with a cluster from the next bar. In the second of these narrow openwork rows, the groups must alternate with those in the first row, and those in the third must correspond with the first. When these are done, leave four threads, and draw forty. Form the threads into groups of eight about the width of six threads from the edge, overcast the bars, and work six point de reprise stitches to unite them in the middle. Continue the work in the same way on the other half of the insertion, then repeat the first part of the pattern. The corners are filled up in two or three different fashions according to the size of the opening. In the two first open rows, the corner holes are so small that they require no filling in, but an overcast stitch is made in the corner of the linen instead. In the row in which the point de reprise bars are worked, a similar bar is carried across the corner in a slanting direction, and thus corresponds in style to the rest of that portion of the work. In the wide insertion a cross of two point de reprise bars is required to

Drawn Linen Work

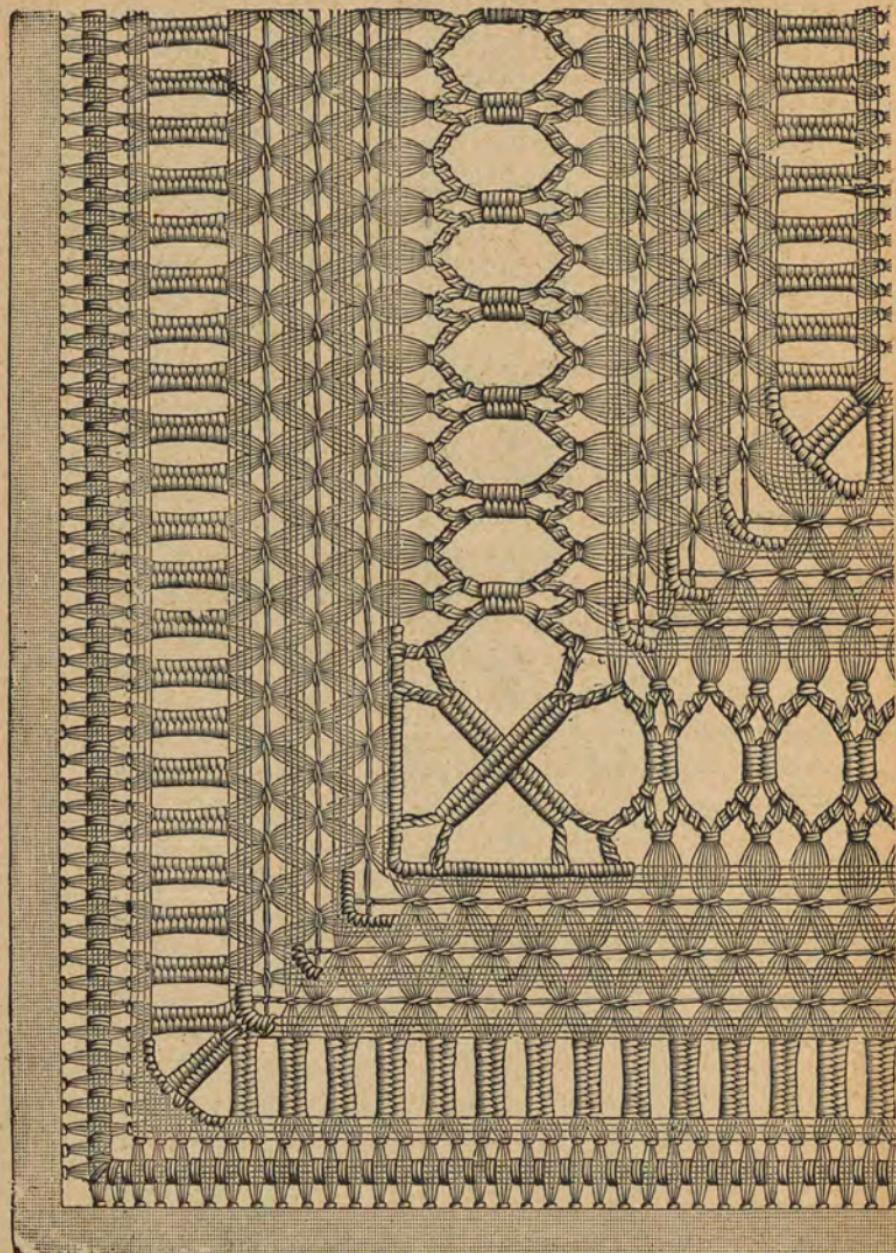


FIG. 60.—CORNER OF SIDEBOARD CLOTH.

Pocket-handkerchief.

fill it, so large is the space. The ends of the stitches which serve as a foundation for these bars are looped into the overcast clusters and into the edges of the linen, and are overcast with two or three stitches to match the other part. Wherever the threads have been cut away in the corner, it is necessary either to overcast or to button-hole the cut edges, but a slight hem-stitch would have been found to answer quite as well, and would have been less visible than the overcasting on the right side of the work. If some further ornamentation be desired, this pattern is one which would lend itself well to the introduction of some very narrow fancy ribbon, which could easily be passed over and under the bars of point de reprise and tied in a bow at the corners. In this case, the widest part of the insertion should be worked with flax thread and the ribbon chosen to match it in colour.

Pocket-handkerchief.—The pocket-handkerchief, of which I show a corner in Fig. 61, should be attempted by nobody whose eyesight is not of the strongest, for the threads are not only extremely minute to work with, but the most delicate and well-finished execution is required for such a purpose. The work, too, must be, where possible, alike on both sides of the handkerchief, and when this cannot be, the stitches must be arranged so that they are in themselves ornamental. There is no special difficulty about the pattern itself, and many similar designs have already been given. It is to the small squares bordered with a row of wee holes that I am now most desirous of calling the attention of my readers. At first sight this openwork appears to be contrived by drawing out certain threads in the usual way, but in reality it may be called “sham” drawn work, for no threads at all are removed. To work such a square it is necessary to mark it out in pencil first upon the wrong side of the cambric. It is also much easier to work with the wrong side uppermost. Pass the needle, threaded with lace thread (which must be scarcely coarser than the threads of the cambric), over three or four threads on the pencil line on the handkerchief

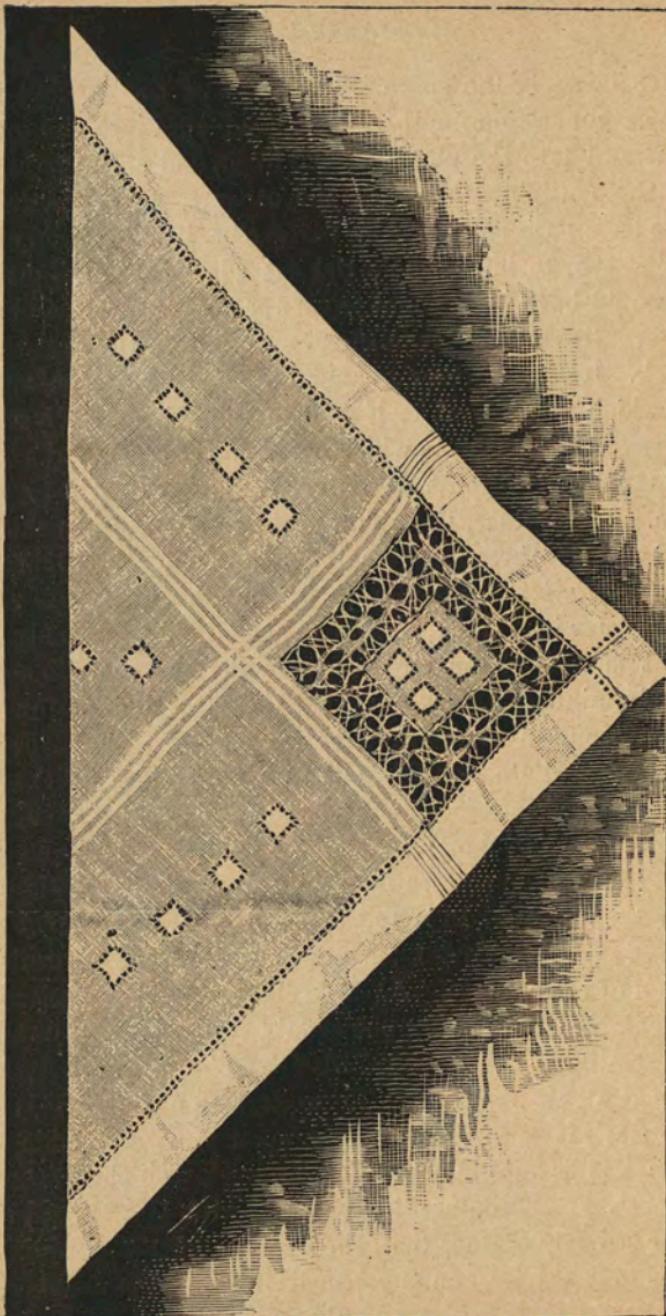


FIG. 61.—CORNER OF POCKET HANDKERCHIEF.

Pillow Case.

bring the cotton across the work to the opposite side of the square and pick up a stitch there, take it back again and pick up another set of threads by the side of those that were first taken up, then return to the second side of the square. The stitch is very much like herring-bone stitch. Proceed in exactly

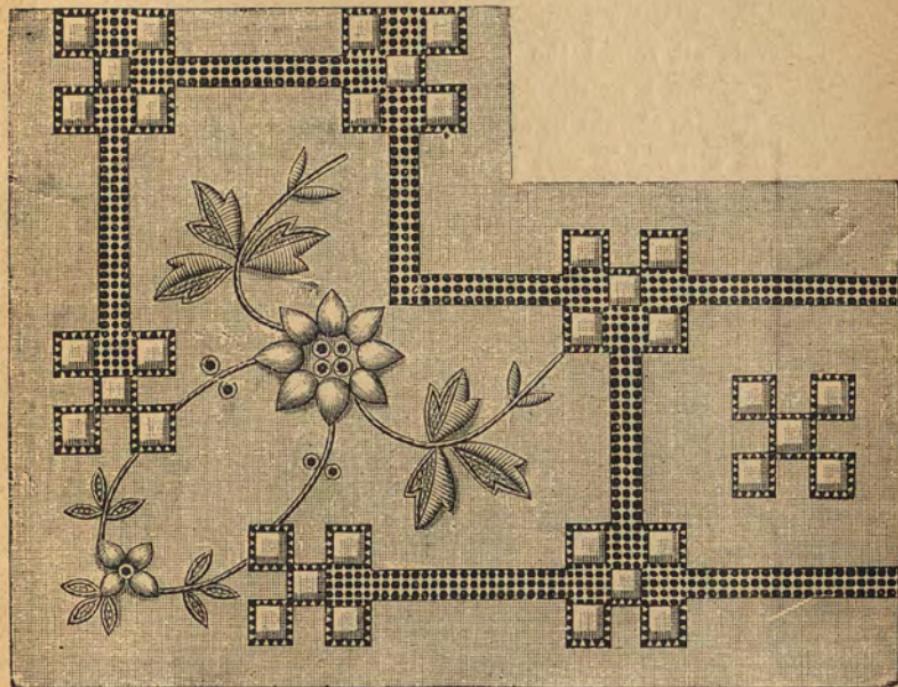


FIG. 62.—CORNER OF PILLOW CASE.

the same way with the third and fourth sides, pulling the stitches slightly so as to give the desired appearance of a row of wee holes round four sides of a small square, which is a trifle raised above the background. If the thread is pulled too much, the tiny squares will pucker the handkerchief, and will prevent the work from being a success.

Pillow-case.—The pillow-case (Fig. 62) is worked in a similar

Drawn Linen Work.

way, with the addition of a small spray of satin-stitch in the corner. The long lines of openwork are made really of drawn threads, three of which are drawn out and three left, vertically and horizontally between each group of squares. The threads are kept from ravelling by a tiny stitch carried across each side of the minute squares that are left between the three drawn out threads. Similar groups of five squares are made at regular intervals all round the border, the satin-stitch in our model being confined to the corners only. A linen of a somewhat loose texture should be chosen for work such as this; if it is too firm, it will not be easy to form the small holes along the sides of the squares. The effect should be somewhat that of very fine quilting, and the stitches will be found quite easy to manage after a little practice.

Centre of Tea-cloth.—Fig. 64 shows an elegant centre for a tea-cloth or cushion-cover, which is arranged in a series of squares sewn together alternately with others of the same size, and which may be either of drawn work or embroidery on canvas. Four of the more elaborate drawn work squares are alike as to design and workmanship, the fifth and middle one being a little different. In Fig. 63, will be found a full-sized detail of one of these squares. It should be noticed that, although the work as here shown, is called “drawn” work, it bears a closer resemblance than any I have hitherto given, to what is known as “cut work” or “reticella.” In reality, the greater part of the linen has been entirely removed, and the threads have been cut and drawn in both directions, instead of in one only. Slender bars have been made of the threads left, which, strengthened with closely placed overcast stitches, serve as supports for the heavily worked wheels which fill the squares. In Fig. 64, for instance, all the horizontal and perpendicular overcast bars are worked over threads of linen, the diagonal ones having for a foundation three or four strands of cotton laid down for the purpose. It is absolutely essential that such a

Centre of Tea Cloth.

pattern as this should be worked upon a piece of toile cirée or parchment, such as is used by lace workers, and a narrow frame of the linen must be left all round the edges of the square in order that it may be firmly tacked to the stiff background.

The closer squares on the cover need little explanation, as the threads are simply drawn out to form a series of checks

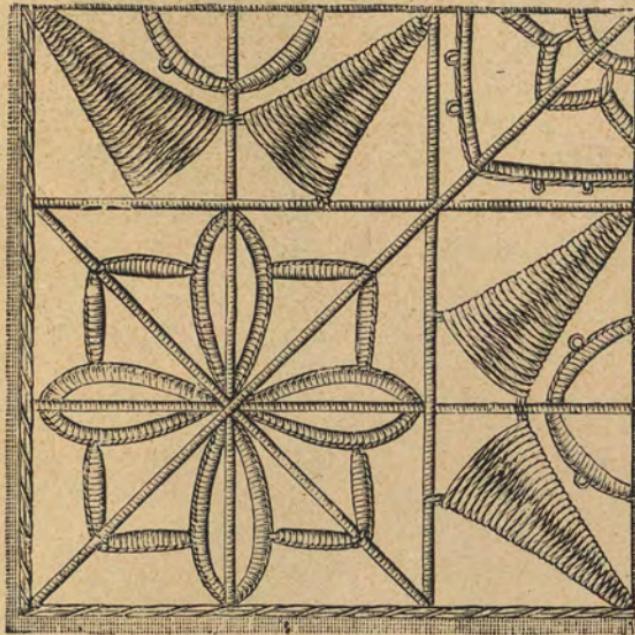


FIG. 63.—DETAIL OF CUSHION COVER.

across the linen, and a row of hem-stitch is worked along each side of these insertions so as to divide the threads into tiny clusters. The outer insertion, too, is simple enough, for it is worked in single crossing. If neither of my readers should feel disposed to try the more elaborate squares, she may console herself by the knowledge that a sufficiently pretty arrangement may be made of the simpler ones mixed with squares of embroidered canvas or guipure d'art. A square, such as that in

Drawn Linen Work.

Fig. 64, is useful for an infinite number of purposes. It would

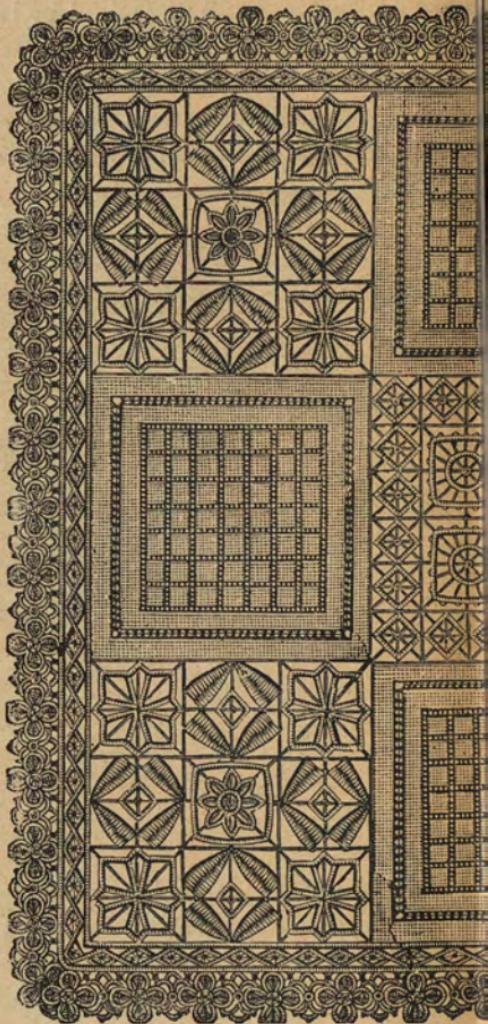
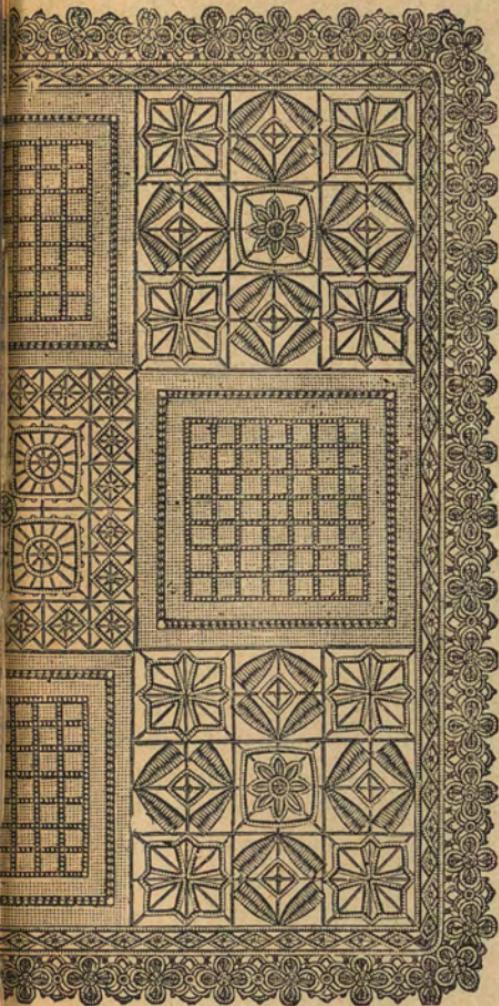


FIG. 64.—CENTRE OF TEA

make a very pretty centre for a tea-cloth, the remainder being

Centre of Tex Cloth.

of cream coloured canvas; it would do very well for a cushion



OTH, OR CUSHION COVER.

cover, or, if more squares are worked and arranged in a

Drawn Linen Work.

slightly different shape, for a slip for the centre of a dinner-table. The size of the small squares can be easily varied to suit that of the article for which they are to be used, and it is by no means necessary to execute the work with white threads only. A pretty and handsome appearance will be gained by making the drawn work squares white, and the less elaborate ones coloured. The colours chosen should, in any case, be repeated in the lace which forms a finish to the edges of the cloth.

Sofa Cushion.—The following are extremely handsome, but it must be confessed, rather elaborate specimens of drawn linen work, such as require very expert and careful handling. They however, should not be beyond the powers of any worker who has patiently and perseveringly practised the simpler patterns that have been given in the course of these pages. That in Fig. 65, represents a sofa cushion, which, when well-executed, is so beautiful as to fully entitle the worker to a prize at any fine art exhibition, or to ensure a ready sale if placed on view in the rooms of any work society to which she may happen to belong. It is rarely that ladies to whom remuneration is no object care to expend time and trouble upon such a piece of work as this cushion, but those who do so should feel amply rewarded when the task is completed, its lovely appearance and extreme durability rendering it fit to be handed down as an heirloom for many generations. The model was worked in colours upon rather coarse white linen, which had a certain amount of glaze upon the surface. If preferred, the centre only of the cushion cover need be of drawn work, the wide insertion beyond this would look equally well if *guipure d'art* be chosen for it. The drawn linen work is executed with coloured silks, and is begun with the small close squares in the middle, one of which, partly worked, is given in Fig. 66. Four threads of the linen are alternately drawn and left both vertically and horizontally. At the edges of the square, the threads are carefully cut and oversewn with coloured silk, to prevent them from ravelling further. The way

Sofa Cushion.

in which this is done is clearly shown in the illustration. Beyond this is arranged a row of small squares of the material. These are made simply by working an overcast stitch across the four threads at each side of the square, the tiny holes being

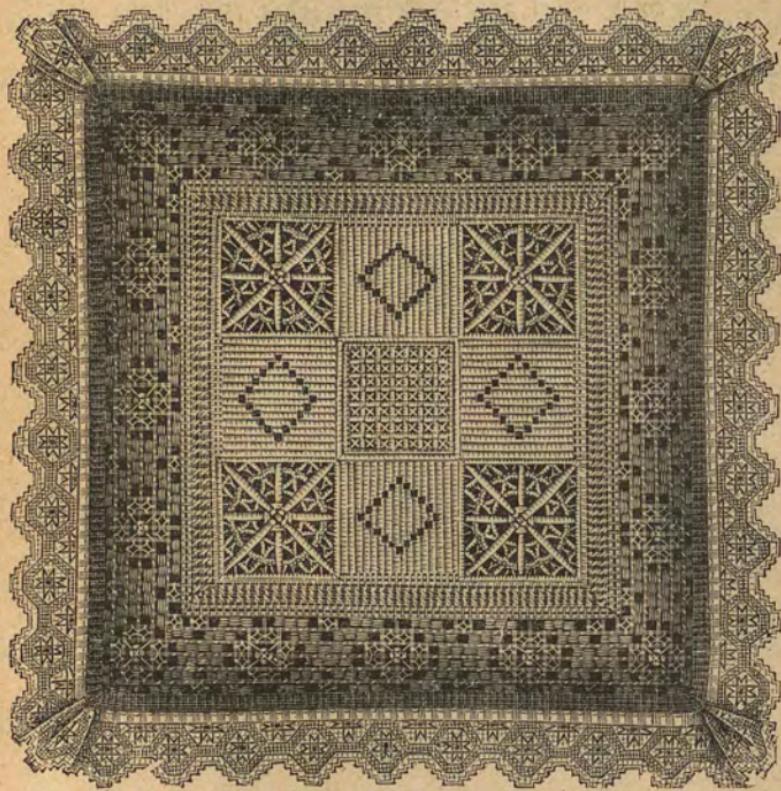


FIG. 65.—SOFA CUSHION.

formed by pulling the silk rather tightly as each stitch is made. Beyond these again, is a border of closely-worked button-hole stitches, each stitch covering four threads of the linen. The bars in the centre of this square are worked over with point de reprise, each stitch of which is taken over two threads of the linen. One of these bars is shown in progress towards the left

Drawn Linen Work.

hand side of the square. The open spaces are crossed by twisted bars knotted together at the point at which they cross. Thus is worked an exceedingly simple little square which is suitable for an immense variety of fancy articles. It will be found far pleasanter to work if the linen is tacked down to a piece of glazed calico or leather, than if it is left free and worked over the hand in the usual way. Those ladies who happen to have

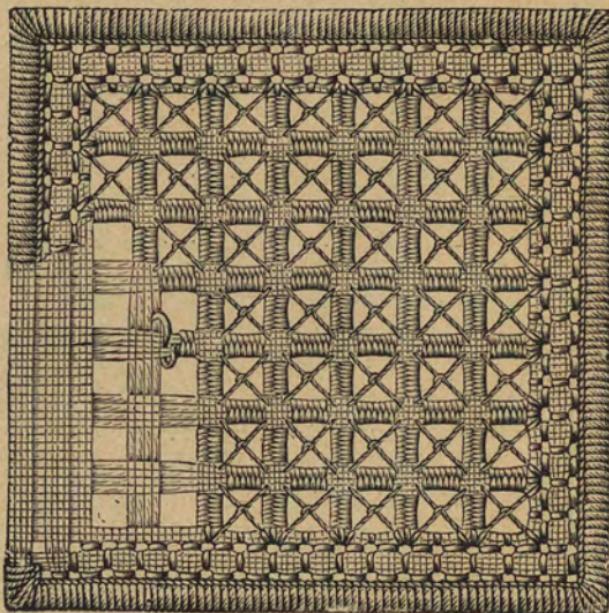


FIG. 66.—DETAIL OF SOFA CUSHION.

by them a guipure d'art frame of a suitable size will find nothing better for such a square as this. The linen can be stretched in it just as a netted square would be, care only being needed to get the linen quite straight by the threads against the edges of the frame.

The corner squares of the cushion are filled in with a very large wheel, and a full-sized detail of one of these will be found in Fig. 67. The square is bordered first with overcast stitches

Sofa Cushion.

to strengthen it. Needless to say, the linen must be laid upon a firm foundation upon which the outlines of the design have been clearly marked. The broad bars of point de reprise are worked first, the foundation threads being firmly secured in the overcast edge. The illustration shows several of these bars in process of working. The smaller curved bars and the circles are

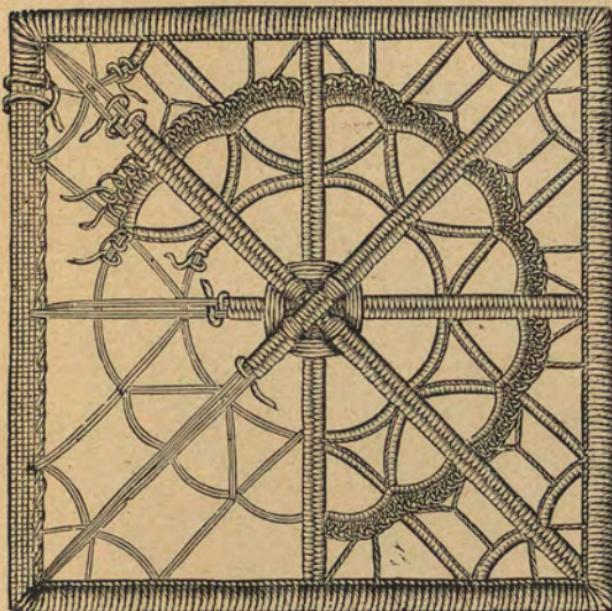


FIG. 67.—DETAIL OF SOFA CUSHION.

closely covered with button-hole stitches, but the larger scalloped circle needs three rows of button-hole stitch to cover it handsomely. When the first row has been worked, the stitches of the second row are looped into it, those of the third row in their turn being worked into the loops of the second row. It will probably be necessary in the second and third rounds to knot two loops into one at intervals, so as to enable the work to set perfectly flat round the larger outline of the circle.

Drawn Linen Work.

The third square of which this sofa cushion is made up is given in Fig. 68. Four threads are drawn and four left in one direction only, that is, up and down the linen square, those which run across the square being drawn away altogether. The remaining threads are drawn into clusters at the edges with hem-strokes in the usual way. The whole of the

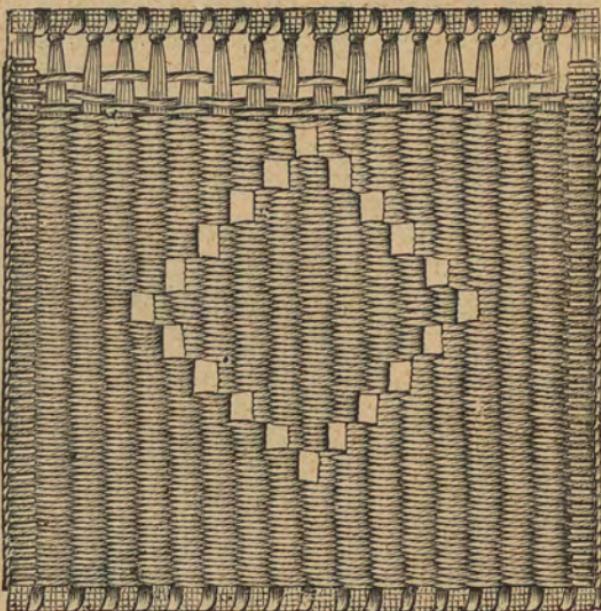


FIG. 68.—DETAIL OF SOFA CUSHION.

bars are then covered closely with point de reprise, or darning stitch, a few small square spaces being left to make a simple openwork pattern and a close diamond in the centre. The close row of button-hole stitch that is worked down the sides answers the purpose of strengthening the square, but, for all that, the worker must beware of drawing her darning stitches more tightly in any one row than in the others. The square must set as absolutely flat as if it were a piece of machine-

Pincushion Cover.

woven material. A little care must be exercised in looping the darning stitches into the button-hole stitches at the edges of the square. This should be so done as to give the appearance of the two sets of stitches having been worked all in one, and to make it absolutely correct there should, strictly speaking, be the same number of rows of darning stitches as there are of button-hole stitches. A similar design, but one that is less closely filled in, has been previously given in Fig. 9.

It is by no means difficult to work the broad insertion which comes beyond these squares in punto tirato, although the design, as said before, may be closely imitated in guipure d'art. The threads of the linen must be drawn out in sets of four, four being left between them until there are six rows of holes. The threads are then oversewn to keep them in place, and the spaces filled with darning stitch and point d'esprit.

A border almost exactly like that on our cushion has already been given in Fig. 26, and shows plainly how the work is to be managed. The cushion is edged with a frill of guipure d'art, which should be chosen to match the insertion as nearly as possible in design. This too, would look well if it were worked over with coloured silks to match the colours used in the other parts of the cover.

Pincushion Cover.—The pincushion cover (Fig. 69) shows how prettily a very simple square of drawn linen may be turned to account if mixed with a little delicate embroidery. Here there is simply a square of cambric or fine linen, in the centre of which is placed the star given in Fig. 70. Enough has already been said to show how this is worked, as it bears a certain resemblance to those on the cushion cover. As the star is placed cornerwise on the linen, the three-cornered spaces beyond it are filled in with embroidery. Beyond this comes a simple border of single crossing, or some similar stitch, finished at the corners with a small wheel. A kilted frill of satin or soft silk finishes the pincushion off at the edges. Smart little bows of ribbon

Drawn Linen Work.

will greatly improve the look of the cushion, but have been omitted in the illustration in order that the whole of the em-



FIG. 69.—PINCUSHION WITH DRAWN WORK COVER.

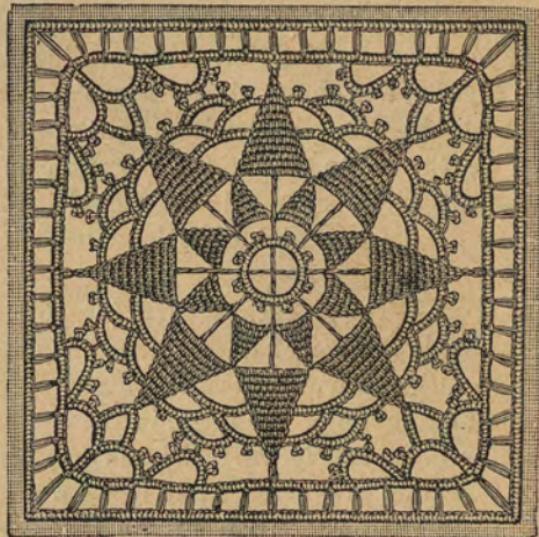


FIG. 70.—CENTRE OF PINCUSHION COVER.

broidered top may be shown. Two similar squares would be exceedingly effective if made up as a handkerchief sachet, while the centre star edged with a smaller piece of linen finely em-

Sideboard Cloth.

broidered would make a very pretty dessert d'oyley, one of a set in which the stars are each one different. A delicate kind of thread lace should be chosen for the edges, or what is, perhaps, more novel, a flat pleating of exceedingly soft and transparent gauze.

Portion of Sideboard Cloth.—This very beautiful piece of work (Fig. 72) may be described as a mixture of drawn linen and cut work, and in copying it a fine make of white linen of a good quality should be chosen. The finer the material, the more delicate will be the stitches required. In an "all-over" pattern of this description it is advisable to begin in the middle, to work from this point to each edge in succession, and then to



FIG. 71.—WORKING DETAIL OF SQUARES OF SIDEBOARD CLOTH
IN FIG. 72.

add the border. As will be seen from the illustration, the ground of the cloth is divided into a series of small squares, of about twelve threads each, four threads of the linen being left round each one to serve as a foundation for the bars of point de reprise which strengthen the squares. In Fig. 71 is given a detail showing four of these small squares with the point de reprise partially worked. The method of passing the thread from place to place on the linen is also shown by the two overcast stitches which are worked at the sides of the squares. These are afterwards hidden by point de reprise or by overcast stitches, according to whether the work is being executed at the side, or in the middle of the linen. When all the small squares are made, they have to be partially filled in with fancy stitches

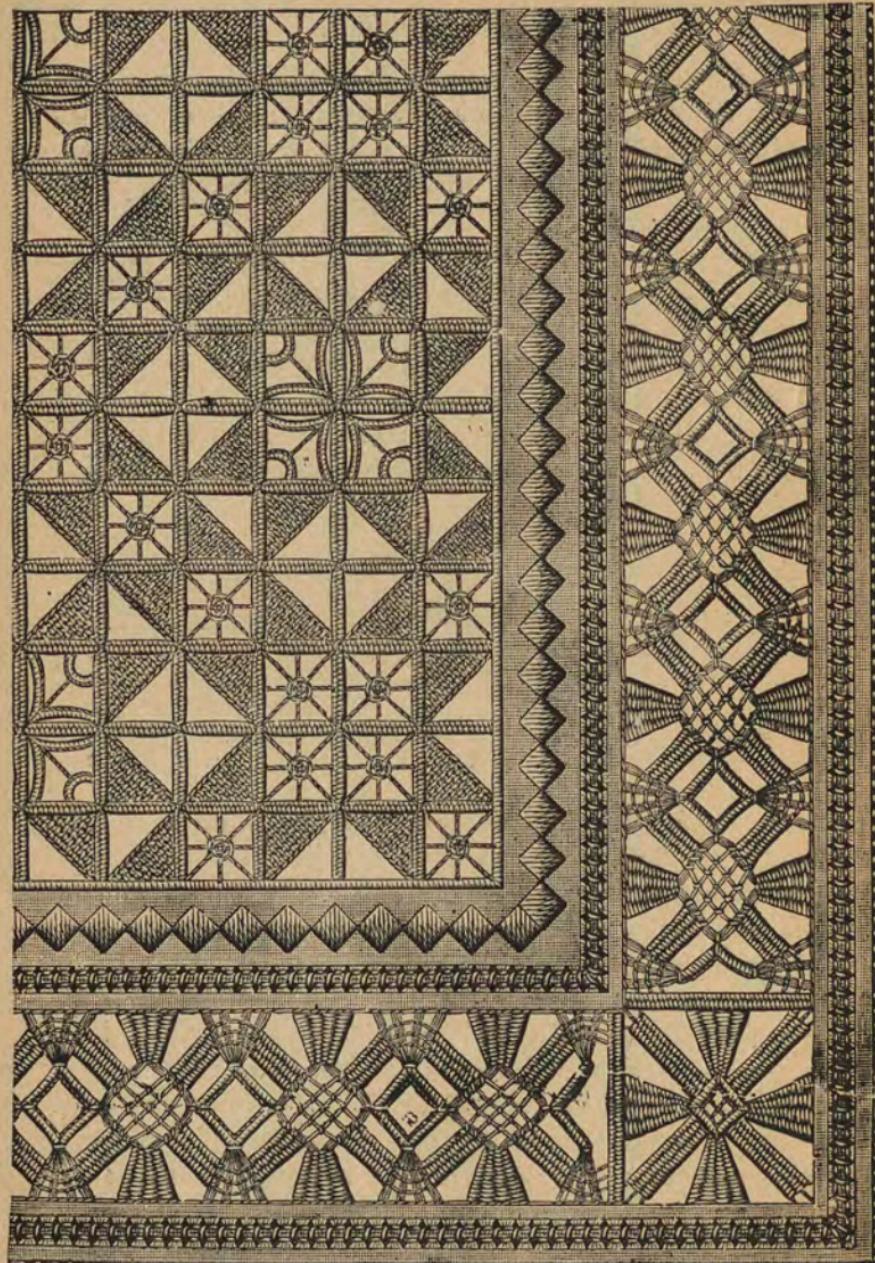


FIG. 72.—PORTION OF SIDEBOARD CLOTH.

Sideboard Cloth.

and wheels according to the pattern as shown in Fig. 72. The thick portions of the star-like designs are made in point de Bruxelles, and one such triangle in process of working will be found in Fig. 73. The first row, which consists merely of



FIG. 73.—DETAIL OF SQUARE AND POINT DE BRUXELLES.

eight very loosely-made button-hole stitches, is worked over a diagonal line of thread which is thrown across from corner to corner of the square. Each succeeding row of stitches is looped into those of the preceding row, each row being made shorter

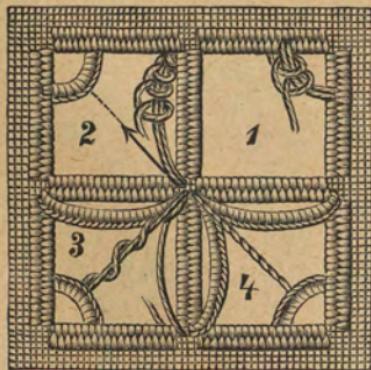


FIG. 74.—METHOD OF FILLING SQUARES IN SIDEBOARD CLOTH
IN FIG. 72.

and shorter until there is one only to be made, which will just fit into the corner. The last stitch in each row is secured by passing it through the loops of the bars of point de reprise. Four of the open squares are filled in with the wheel shown in Fig. 74. In working this it will be seen that the four squares

Drawn Linen Work.

are bordered as in Fig. 71 with point de reprise, and across the four outer corners are looped two strands of threads, which are overworked closely with button-hole stitch. In the square marked 1, one of these semi-circles is shown in process of working. Eight similar curved bars are made along the sides of the point de reprise, and are given in different stages in the squares 3, 2, and 4. The star is completed by four twisted, diagonal threads, which are thrown across from the curved bars in the corners to the middle. The remaining squares of the linen are

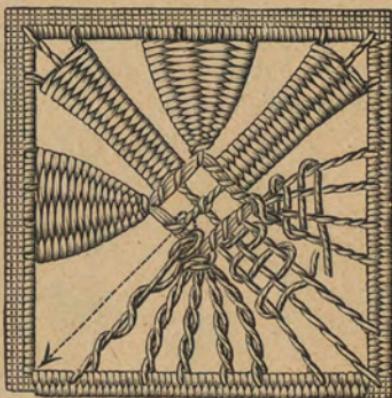


FIG. 75.—LARGE WHEEL OF SIDEBOARD CLOTH IN FIG. 72.

filled in with simple darned wheels, which are made over a foundation of eight twisted threads. Beyond all this groundwork is embroidered a slight design in satin stitch, which is bounded on the outside by an open stitch similar to that in the edges of the border in Fig. 26, but worked over a smaller number of threads.

The cloth is then finished all round with the somewhat elaborate border shown in Fig. 76, while in the corners is worked an arrangement of bars of point de reprise which correspond with, though they are not exactly the same as, those in the rest of the insertion. One of these corners, in full working size, will be

Sideboard Cloth.

found in Fig. 75. The wheel is begun in the middle, from which the foundation threads for the point de reprise are thrown across, and secured in the point de reprise, or the overcast stitches, at the sides of the square. This is fully explained in the detail. In the rest of the border, from which about thirty

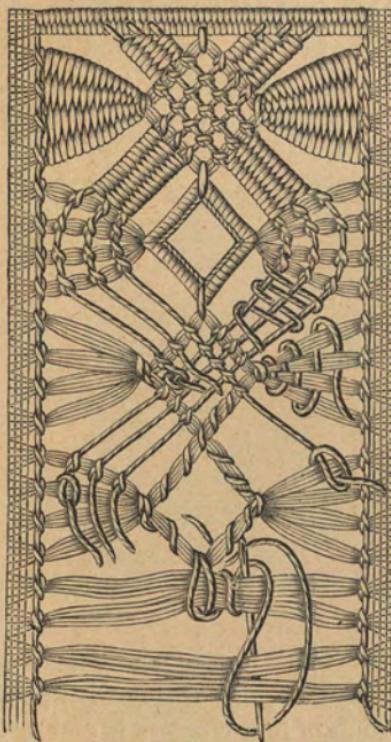


FIG. 76.—BORDER OF SIDEBOARD CLOTH IN FIG. 72.

threads have been drawn out, the threads are knotted by a hem-stitch into clusters of about five strands each. These clusters are then formed into sets of four a third of the way down, they are next divided into two and are overcast and button-holed to make the diamond-shaped centres. One of these diamonds is shown in progress towards the lower end of

Drawn Linen Work.

the illustration. Every alternate group of clusters on each side of the centre is next secured with three rows of drawn work knots. The threads with which these are worked are taken across the space between the clusters and the next diamond, are knotted into the edge of the diamond, brought across it and knotted into the opposite edge, then taken over to the next set of clusters and knotted there to correspond with that first worked. This is plainly shown in the left-hand side of the illustration, where there is a set of clusters partially worked over with knots.

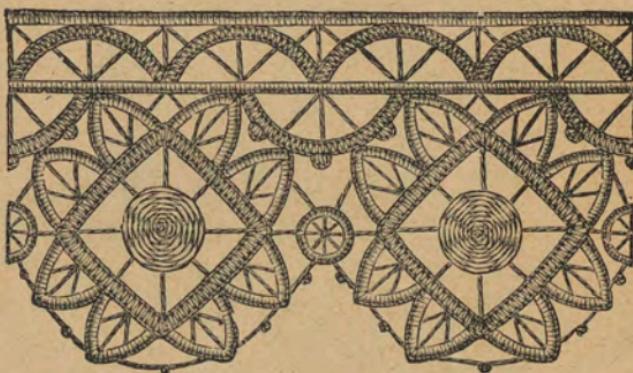


FIG. 77.—LACE EDGING FOR DRAWN LINEN WORK.

The three strands of cotton which lie between the diamond and the clusters are worked over quite closely with point de reprise, and every alternate group of four clusters is embroidered in the same way, but as they are drawn in closely with a knot, a triangular bar, as shown in the upper part of the illustration, will be made instead of a straight one. All this is certainly rather complicated and requires some experience before a thoroughly satisfactory result can be obtained, but the very clearly drawn detail in Fig. 76 should explain away any difficulties that may arise in the course of the work. A narrow border of small open squares is carried along the outside edge of this insertion to correspond

Lace Edging for Drawn Linen Work.

with that on the other side, and beyond this again is the usual hem-stitched finish to the cloth.

To be in really good taste, such an elaborate piece of embroidery should be worked on white linen with white lace thread, and will then have a far more substantial and satisfactory effect than were colours to be employed in it.

Lace Edging for Drawn Linen Work.—Although the edging in Fig. 77 belongs more strictly to cut work than to drawn work, it accords so well with some of the designs given in the preceding chapter, that no apology is necessary for introducing it here. It is intended to be worked along the edge of the linen itself, which must be mounted, as before described, on a firm foundation, the pattern having first been traced upon it. The bars, half circles, and leaves of button-hole stitch are next put in, and the linen is then cut away, leaving the spaces free between them. The opinion of workers as to the advisability of filling in these spaces with bars before, or after, the linen is cut away, varies a good deal. The advantage of putting in the fillings before the linen is cut, is, that the work is firmer and the edging less likely to become drawn at all out of shape. On the other hand, it is somewhat difficult to cut the linen away from between the button-holes after the bars and wheels have been worked, for the scissors are too likely to sever some of the delicate bars when cutting the foundation.

Two useful Borders.—The two borders (Figs. 78 and 79) are useful for the edges of towels, sheets, or as insertions round the sides of table linen. The first one, that in Fig. 78, offers no special difficulty. Every fourth thread is first of all drawn out vertically, then in the opposite direction draw eight, leave three, draw one, leave three, draw eight, leave three, draw one, leave three, draw forty, leave three, draw one, leave three, draw eight, leave three, draw one, leave three, draw eight. The small bars made where three threads have been left are worked as follows:—make an overcast stitch in a horizontal direction

Drawn Linen Work.

over one of the sets of three threads, beginning at the left-hand side of the work ; then, passing the cotton through the hole made by drawing out the fourth thread, work another overcast stitch over the next set of threads, and take the cotton in a slanting direction from below upwards towards the outside of the work. This is for the outside edge of the insertion, but in the other two rows, the work is a little different, owing to there

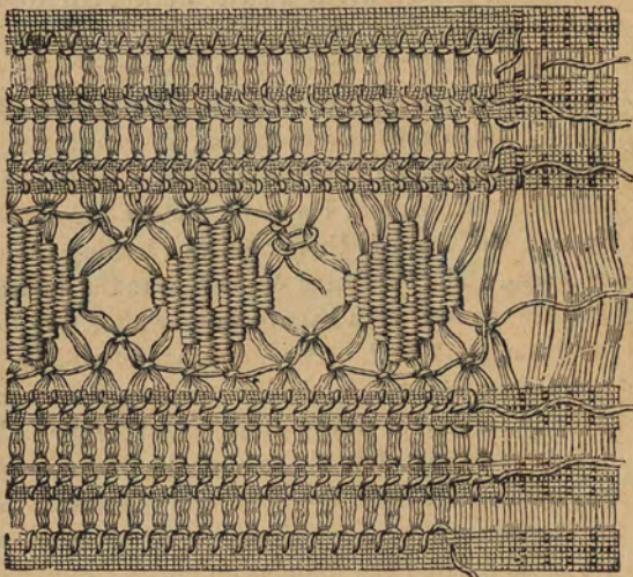


FIG. 78.—BORDER IN DRAWN LINEN.

being two overcast stitches required, one horizontal and one vertical, the slanting stitches being in the middle. This can be easily understood by reference to the illustration, in which the position of the cotton in different stages of the work is clearly sketched. A fresh thread will be needed for working each of the close diamonds in the centre of this insertion, and the stitches are taken first over two bars three times, then three times over four bars, then over six and eight. The shape of the diamond

Useful Borders.

is then finished by the overcasting of six, four, and two bars. The end of the cotton is run into the stitches on the wrong side of the work and cut off as closely as possible. The scalloped lines above and below the centre diamonds are simply worked over with punto tirato knots, in the manner previously described in reference to Fig. 32. The threads are taken in pairs, but between the diamonds a knot is worked over one of the bars that was taken up by the preceding knot and over that which will be required for the next knot. This forms a diamond-shaped opening between the parts of the work.

A pretty little insertion is that given in Fig. 79. After a sufficient number of threads has been removed, those remaining are knotted into bars in the usual way, and these bars are interlaced and worked over to make the pattern. The illustration should afford great help to workers, as it will be noticed that the threads are all numbered according to the sequence in which they should be arranged. Thus, No. 1, the first to be worked, is the straight line in the middle which joins the bars together in sets of eight. No. 2 is next laid down. This divides each cluster into two just above the centre knot, is then crossed over to the next cluster below the knot, and again divides it into two. A second set of knots is next worked in the same way over those bars that were passed over by the first. No. 3 knots the clusters into three, above the last worked row, the cotton is then taken across the open space to the next set of clusters, in the same way as in the previous row of knots. In every case a second row must be worked to knot together those clusters that were left out in the first row. No. 4 consists of four knots and No. 5 of five. Due attention must be paid to drawing the cotton even and regularly, neither too tightly nor too loosely, across the open space between the knots. The twelve threads that are crossed over the open spaces serve as a foundation for the wheel, No. 6, which is made up of four bars of point de reprise, each of which is worked over three threads.

Drawn Linen Work.

These are drawn quite close together in the middle, and then



FIG. 79.—DRAWN WORK INSERTION.

gradually become looser as the bars are worked. About ten stitches of point de reprise will be needed for each arm of the wheel.

Towel ornamented with Punto Tirato.

This is a particularly effective little pattern, and nobody who is not in the secret would ever guess that it is such an easy one to work.

Towel ornamented with Punto Tirato.—The towel (Fig. 80)



FIG. 80.—EMBROIDERED TOWEL.

gives a general idea of how either of the two borders may be utilised to good advantage. There is no doubt that even the most ordinary make of household linen may become greatly beautified, and its value much increased, by the expenditure upon it of a little time and trouble. The border to the towel as illustrated in Fig. 81 would not take a long time to execute, and

Drawn Linen Work.

the work is simplified all the more by there being no complicated corners which require filling in with wheels or other elaborate stitches. Many towels now are sold especially woven for orna-

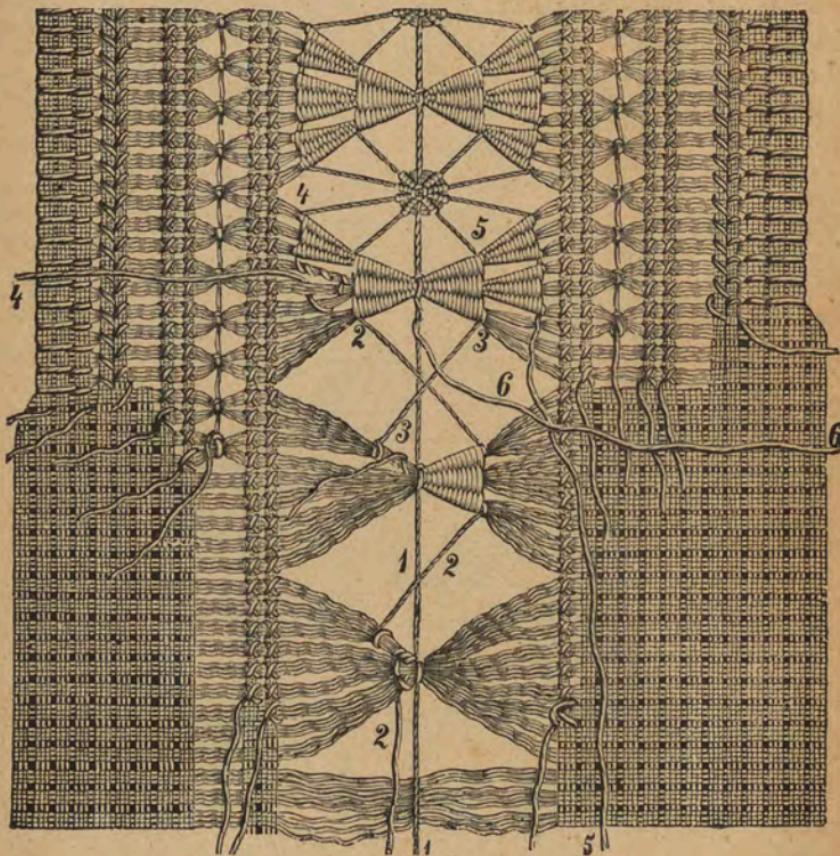


FIG. 81.—DETAIL OF TOWEL IN FIG. 80.

mentation with drawn work, or embroidery, and have a band across the ends of a coarser make of linen than the rest. Of such a kind is that in the illustration, the band indeed resembling Java canvas rather than linen. For the middle part of the insertion draw out fourteen sets of threads, then beyond this on

Ironing and Finishing the Work.

either side leave two, draw two, leave two, draw one. Over each set of the two left on either side of the centre work a close row of cross-stitch. Join the bars in the next drawn space into clusters or groups of two in the usual way with a drawn work knot, then work two more rows of cross-stitch as before. The next space, from which one set of threads only has been removed, is left plain, the stitches on each side of it being quite sufficient to keep it from ravelling further. The numbers 1, 2, 3, 4, 5, and 6 in the insertion show, as in the border previously illustrated, the sequence in which its various parts are worked. First, the threads are knotted together in sets of nine with the centre thread No. 1. With No. 2, a point de reprise triangular bar is worked on the right hand side of the centre over three bars made up each of three sets of threads, the cotton is then taken across the centre line to the next cluster, and a similar triangle is made over that cluster on the *left* hand side of the centre. The next triangle is worked on the *right* hand side of the next cluster, and so on all along. No. 3 corresponds to No. 2, taking up those bars that were left unworked by the previous set of stitches. No. 4 works three separate triangles on the right hand side of the centre over three groups of three bars each, it is then carried across the middle, and works a similar set on the next cluster. No. 5 repeats the work done by No. 4, as No. 3 did that of No. 2. No. 6 is used to work the ribbed wheels which partially fill the spaces between the sets of point de reprise triangles. It is then twisted over the centre thread and across the next cluster, until the middle of the next open space is reached, and there it works another wheel. Nothing could be more simple, all that is required being evenness and regularity of workmanship.

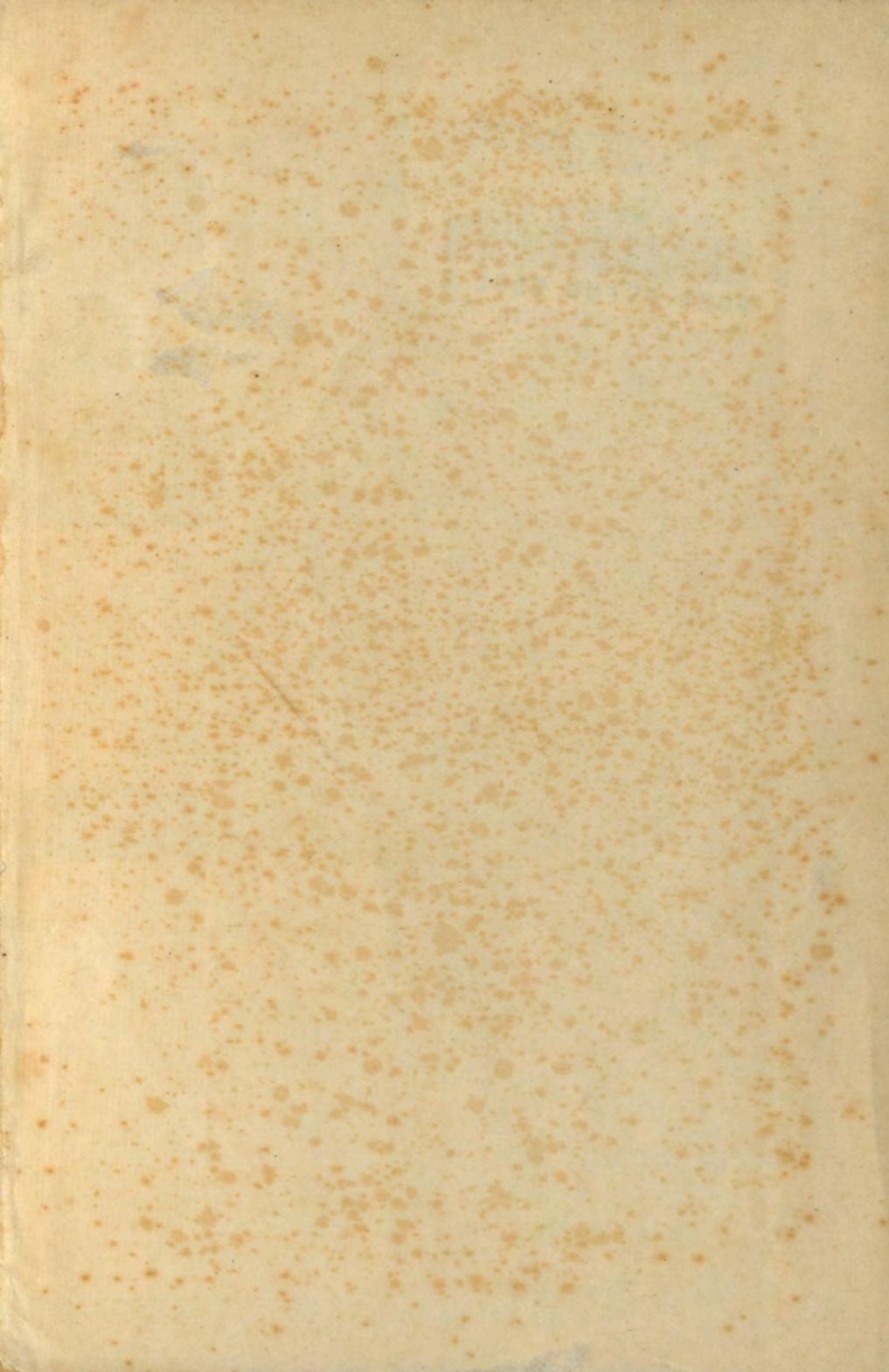
Ironing and Finishing the Work.—If the execution is good and the work has been kept tolerably clean, it will be found that it is better not to wash it before using it. It should be merely laid on a clean sheet over an ironing blanket, covered with a

Drawn Linen Work.

damp cloth, and pressed with a warm flat iron until the cloth is dry. It is better for the worker to do this than to leave it to a second person, as no one knows better than herself that the pattern may need a little extra attention in one particular place more than in another. It is wonderful how ironing carefully done will improve the appearance of such work, and how small defects may be hidden and often done away with altogether. If it is absolutely necessary that the work shall be cleaned, it may be washed according to the plan usually followed with the most delicate household articles. If properly managed, the stitches will not suffer in the least, and the work will bear a great amount of wear and tear without becoming in the slightest degree damaged.

In bringing these notes on Drawn Linen Work to a close, I can but remind my readers once more that it is better to be contented at first with a simple pattern faultlessly worked, than to be too anxious to attempt a very elaborate design and to fail ignominiously. The simple patterns afford good practice, and the worker who succeeds in achieving them well, will be laying a good foundation for executing the others later on.

THE END.



Yach

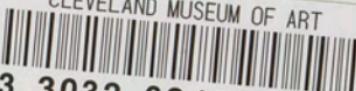


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